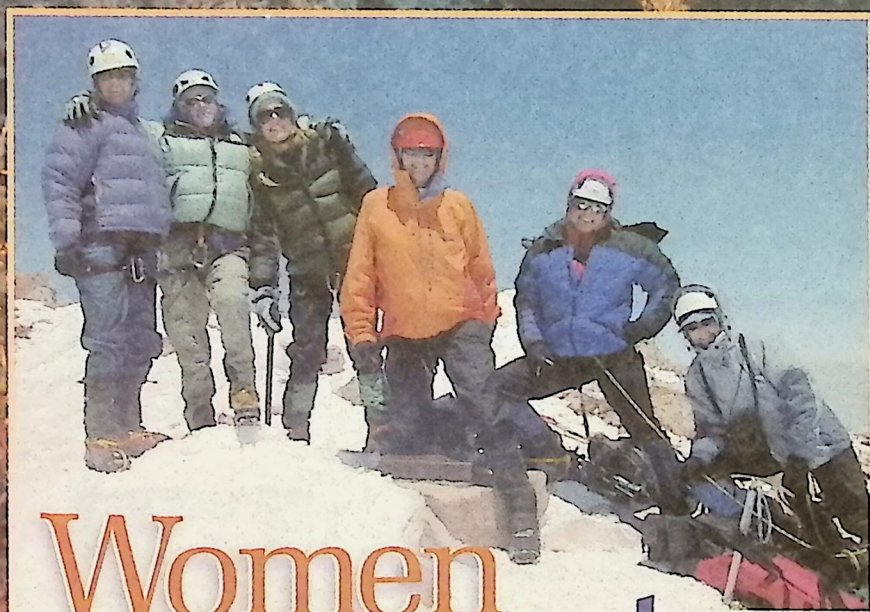


JEFFERSON MONTHLY



Women on top

Reaching for Mt. Shasta's Summit



The Ross Ragland Theater's 2005-2006 Performance Season



Lee Ann Womack



LUMA Theater of Light



Swingin' the Benny Goodman Songbook



Clarinetist, Michael Norsworthy

September 05

- 9 Vicki Lawrence & Mama: A Two Woman Show
- 29 The Ragland & Harvest Ford present
Lee Ann Womack
at Klamath County Fairgrounds Event Center

October 05

- 2 Ethel Merman's Broadway Starring Rita McKenzie
- 8 Ragland Classical Series:
Clarinetist, Michael Norsworthy with Pianist, Tyson Deaton
- 13 The Second City
- 22 Swingin' the Benny Goodman Songbook

November 05

- 5 Gregory Popovich's Comedy & Pet Theater Matinee
- 5 Gregory Popovich's Comedy & Pet Theater
- 10 Riders in the Sky
- 19 Cordas! The Tango of the East
- 26 Eugene Ballet's Nutcracker Matinee
- 26 Eugene Ballet's Nutcracker
- December 05
- 4 British Columbia Boys Choir
- 10 Esquiro Jazz Orchestra
- 15, 16, 17, 18 matinee A Community Production of A Christmas Carol

January 06

- 13 LUMA Theater of Light
- 20 Curtis Salgado

February 06

- 1 Ragland Classical Series: Imani Winds
- 13 American Indian Dance Theater
- 17 The Coats
- 19 Just a Closer Walk with Thee:
The Sacred Sounds of New Orleans &
Southern Gospel featuring The Dirty Dozen Brass Band &
The Dixie Hummingbirds

March 06

- 4 Ragland Classical Series: Amelia Piano Trio
- 10 Golden Dragon Acrobats
- 17 Tiller's Folly
- 17 Tiller's Folly w/ Pre-Show Irish Dinner
- 26 Ledysmith Black Mambazo

April 06

- 1 Gentlemen Prefer Blondes
- 16 Ragland Classical Series: High School Honors Recital

May 06

- 20 Taste of Klamath
- TBA Country TBA
- TBA Summer Community Production TBA



A Two Woman Show



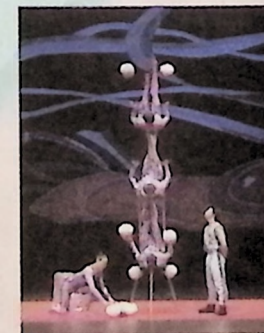
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Antares perform August 21 on *Saint Paul Sunday* on JPR's *Classics & News* service. See page 21 for details.

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ON THE COVER

COVER: Mount Shasta, California in morning light. Viewed from the north on Herd Peak. Photo: Scott Harding/scotthardingphoto.com

INSET: (Left to Right) Proudly summiting Mount Shasta: Karen Pope, Justi Entenmenn, Chris Ammon, Laura Cooper, Solveig Garhart, and Karen Carabio.

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JEFFERSON MONTHLY

AUGUST 2005

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FEATURES

8 Women On Top: Reaching for Mt. Shasta's Summit by Christina Ammon

Climbing is not just about sweeping vistas. So much of the time, you are looking at your feet, placing them carefully in the sure imprints that the climber ahead presses in the snow. You do see the mountain, but not as a whole. Instead it is revealed to you in up-close detail—the ice crystals, the line of a ridge, the changing textures of snow. The well-known blind climber, Colette Richard, writes "...sight is only one of our senses. There are all the things one perceives by other means, things one knows by intuition, things one can hear, and touch, and smell, and taste." As I proceed one step at a time, I think of Colette feeling her way through the Alps and realize that climbing is an internal sensation as much, or more, than it is a visual one.

Christina Ammon, an Ashland freelance writer and recipient of a 2004 Oregon Literary Arts fellowship for Literary Nonfiction, takes us on the journey of a lifetime up the mountain we, as residents of the State of Jefferson, know so well – Mt. Shasta. Providing an intimate glimpse into the experience of being a part of an all-women's climbing group guided by locally-based Shasta Mountain Guides, Ammon offers insight about fear and success. Her story serves as an inspiration to strap on those crampons and head up this ancient peak.

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TUNED IN

Ronald Kramer

June 2005

June 2005 may prove to be a watershed point in the story of public broadcasting in America. There are a few others in our history: the 1967 passage of the Public Broadcasting Act, the 1972 attempt by President Nixon to affect public broadcasting's coverage of the Vietnam War by holding the federal appropriation hostage to restructuring of the CPB Board more to the administration's liking, and the 1995 attempt by then-Speaker of the House of Representatives, Newt Gingrich, to de-fund public broadcasting entirely.

June was a busy month; whether it will go down in the public broadcasting annals as equally significant to these other events is yet to be known.

The month dawned with an unanticipated proposal by the Labor, Health and Human Services and Education Subcommittee of the House Appropriations Committee to reduce federal support for the Corporation for Public Broadcasting (CPB), effective this October 1, by over 40%. CPB is the entity through which federal support for local public broadcasting stations (like

JPR) is channeled. The move was unanticipated only because the Administration's budget proposal called for a more modest reduction. The cut was shortly thereafter sustained by the full House Appropriations Committee. A reduction of that size, while serious for all public broadcasting stations, would prove particularly difficult for stations (like JPR) in rural and smaller communities which would find it particularly difficult to replace federal funding.

At that point, public broadcasting viewers and listeners across the nation sprang into action to tell their Congressional representatives just how important public broadcasting is to them. While enormously grati-

fying to those working in public broadcasting, such strong support from Americans should not be surprising. Studies commissioned by the CPB routinely report that, by a vast percentage, Americans believe public broadcasting is the most authoritative and unbiased source of news available to them. They also overwhelmingly support continued federal support to maintain public broadcasting services.

On June 20 Representatives David Obey (D-WI), Nita Lowey (D-NY) and Jim Leach (R-IA) introduced an amendment to restore \$100 million of the reduction (the majority of what had been cut) on the House floor and, in a strong bi-partisan

expression of support for public broadcasting, the House overwhelmingly adopted the amendment. The issue now moves on to the Senate for discussion.

Pundits, before and after the vote, have energetically attempted to interpret these events. Was the reduction purely an attempt to economize in a very tight federal budget or was it politically motivated? Was it some type of "shot across the bow" to

public broadcasting following serious press discussion over the past several months over actions and statements by CPB Chairman Kenneth Tomlinson about public broadcasting's editorial perspective? Columnists tended to incline toward the latter view.

Subsequently, efforts to interpret the House's restoration of funding have somewhat concentrated upon the "at what cost?" aspect of the move. What other domestic programs might suffer as a consequence of restoring CPB's funding?

Almost concurrent with the House vote CPB announced the appointment, on a split vote of its Board, of a new president, Patricia Harrison. Harrison's anticipated

appointment had drawn considerable criticism from columnists, some public broadcasters and some members of Congress over the combination of her clearly partisan political background with CPB's acknowledgment that she possesses no experience in public broadcasting. From 1997-2000 Harrison was co-chair of the Republican National Committee. She now fills a vacancy created when the CPB Board ousted Kathleen Cox as its president in April.

Harrison takes office in a turbulent time. On a complaint filed by several members of Congress, CPB's Inspector General is reviewing whether Tomlinson improperly used CPB funds to have an external consultant review certain public radio and television programming for evidence of political bias. In February, CPB appointed two ombudsmen to review public broadcasting programming — particularly news programming — for evidence of political bias. Because of concerns over the ombudsmen's own political neutrality and other structural matters, the international Organization of News Ombudsmen in May refused their membership applications.

Some observers discern, in these events, a serious attempt to politicize public broadcasting. Others with a more positive view believe that Harrison could be an effective voice in support of public broadcasting in Republican circles. For her part, Harrison has pledged her total and unyielding commitment to a strong, un-politicized public broadcasting system.

Living through epochal times is not easy. Some events are clearly of historic proportions while others become clearly pivotal only in hindsight and the jury is still out on the month of June.

I hope CPB will continue to assay the course that the American people overwhelmingly endorse — continued strong, effective federal investment in an independent public broadcasting service for America. But I also have full confidence that the U.S. possesses a very strong insurance policy to ensure that outcome. Public broadcasting has earned the respect of Americans and has repeatedly demonstrated its importance to them. The voices that Congress heard in June stand ready to assure that public broadcasting continues to serve America in an effective manner devoid of partisan interference. ■

Ronald Kramer, Executive Director

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ON PRINCIPLE

Ben Moorad

Thoughts on American Democracy

JPR proudly partnered with the Oregon Council for the Humanities (OCH) and independent public radio producer David Welch and produced *On Principle*, a radio series with local roots and national significance. This innovative program invited Oregonians to think about and discuss five core principles of American democracy: individual freedoms, equality, economic opportunity, civic engagement, and justice. *On Principle* asks us to reflect on whether these founding principles continue to bind us together as a nation in the twenty-first century. Transcripts of the eight part series will be printed in the *Jefferson Monthly* through March of 2006. Audio versions of these essays are available on our website www.jeffnet.org.

Essay 1

By Ben Moorad

Hi. My name is Ben Moorad. I'm 31 years old. I live in Southeast Portland. It's been sobering seeing such a split populace seemingly looking at two different worlds, two different realities, and it's hard for me at this point to really reconcile the two. But I think underneath all that and throughout whatever controversies of the moment, I think that what it means to be American is that there is this messy, active sense of possibility; that we have these ideals that we always can aspire to, that we have a process that at least theoretically is open to the advance of humanitarian goals and justice and so forth. For me, when I think of America, it's not war heroes or anyone like that. It's Walt Whitman and it's Mark Twain, people who can give voice to that big, messy sense of love and justice.

But this whole question of what it means to be an American gets played out in this very shallow way; like you won't do the Pledge of Allegiance, so you're not American. So I think that freedom to ques-

tion is incredibly important. Also the freedom to make mistakes. I think people will naturally take what freedoms they have. I think that that is another American trait.


It's hard to restrict people's freedoms in this country. It's difficult. The Patriot Act was passed very quickly, but there's been an incredible push back against it. People don't want to give up their freedoms, and they usually only do so out of fear.

The freedom of speech is paramount for me. I think all the other freedoms stem from that, primarily because the way that we use language is largely the way that we think, and it's the way that the cultural dialogue determines the political discourse. So if you restrict who gets to speak, who gets to tell their story, then the political discourse is narrowed. I think if more people are given the space to express themselves, their fears, their desires, their fantasies, their histories, other freedoms come from it because it has an inherently humanizing effect. When you hear the stories of someone very different from you, you have a greater capacity for empathy. You can put yourself in their shoes, so you are more likely to protect their freedoms in other realms.

The most direct civic engagement I've had over the last several years is with Write Around Portland. Having these writing workshops where they acted like mini-town halls, and then when the people from the groups came out into a public reading and presented their stories and poems, that was as close as I've felt to a community, I think, ever in my life. We had—we have 150 very diverse people in a room listening to each other, listening raptly to each other, and applauding them no matter if they agree with it or disagreed, but applauding the fact that they got up and said it.

It made me very sad when I started hearing people interviewed on the radio saying that they no longer talk politics with their neighbors because it's too controver-

sial and they'll get into arguments. What a loss for America that you can't talk politics with your neighbor anymore, that you can't talk about something that affects our lives so profoundly because it might be offensive. And that's just a sign of how completely polarized our rhetoric has become on politics. But if we don't discuss that with each other and if we don't make those decisions on that level, those decisions will be made for us, and we won't have any say in it. We'll be read the decision on the news.

I mean, the whole fact that we devalue the idea of intellectualism, that's a cultural crime in my mind because it prevents us from talking about, you know, what does it mean to be a citizen, what does it mean to have justice, what does it mean to have a community. And I think we've lost this idea of a community. A community can't be, can't be conveyed through a television set. It can't be conveyed through radio waves. It's conveyed through personal interactions with people who you share things with and you have differences with. That's what a historical American strength is a community, and something that is needing of definite strengthening at this point. 




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JEFFERSON PERSPECTIVE

Russell Sadler

ODOT's Newest Pilot Program

How would you like to pay your highway taxes based on the miles you drive rather than the gallons of gas you buy? You may get the chance.

The Oregon Department of Transportation plans to test a system of charging by the mile next year in Portland. The pilot program does not have much visibility yet, so it is not controversial. It should be. Pilot programs have a way of becoming permanent programs.

Taxing highway use by the mile rather than by gallons consumed is a radical shift in the tax burden. It discriminates against motorists who live in sparsely populated parts of Oregon to solve a problem that exists largely in the Willamette and Rogue Valleys and Central Oregon.

Oregon's gallon-based gas tax, 24 cents a gallon is constitutionally dedicated to state highway construction and maintenance, no longer brings in enough money for two reasons. The Legislature has already spent a large part of it for the next few decades. In 2001, the Republican-controlled Legislature passed the grandly named Oregon Transportation Investment Act. It was a list of pork barrel highway projects hidden behind badly needed projects to strengthen bridges for increasingly heavy trucks and make bridges more earthquake resistant. Instead of raising taxes, the Republicans decided to borrow the money and pledge future gasoline tax revenues to pay off the bonds. Money spent on interest payments reduces funds available for highway maintenance.

Gasoline tax money is also declining relative to the miles Oregonians drive for another, counterintuitive reason. The

entire fleet of vehicles we drive is actually getting more fuel-efficient. The media pays attention to gas-guzzling SUVs and monster pickup trucks but ignores the news that the overall efficiency of all vehicles has actually increased due largely to competition from Japan and government air pollution control regulations.

These two trends combined mean there is less money available from the present gas tax at the same time more vehicles are driving more miles on many Oregon streets, roads and highways.

Oregon's decision to test taxing highway use by mileage instead of by gallons consumed is not so much because it is a better method, but because

the federal government will pay \$2.1 million of the \$2.9 million cost. The problem with taxing by the mile is that not all driving creates the same problems and all vehicles do not impose the same wear and tear on the highway system.

ODOT plans to divide the pilot program's 300 drivers into a control group that will pay the 24 cent a gallon state gas tax and second group will pay 10 cents a mile to drive during morning and evening rush hours and 0.4 cents a mile all other times for instate driving.

The pilot program will be conducted in Portland with cars equipped with global positioning system receivers to record mileage and transmit it to ODOT when drivers buy fuel at one of two independent gasoline dealers.

The pilot program was originally planned in Eugene, but ODOT officials say most Eugene gas stations are corporate-owned and the national gasoline companies owned stations in Eugene decided not

“
OREGON'S GALLON-BASED
GAS TAX, 24 CENTS A GALLON
IS CONSTITUTIONALLY
DEDICATED TO STATE HIGHWAY
CONSTRUCTION AND
MAINTENANCE, NO LONGER
BRINGS IN ENOUGH MONEY...”

to participate. It is not clear whether they just didn't want to hassle of a pilot program or feared bad publicity, but corporate-owned gasoline stations have reason to worry about controversy.

The GPS technology ODOT will use to record mileage for tax purposes has the capability to track a vehicle anywhere and record parameters like speed, braking, etc. Similar technology is now used by some trucking companies to keep track of their drivers and delivery vehicles.

ODOT insists it will disable the tracking function of the GPS technology during the pilot program. But once it is installed on a large number of vehicles, there is no guarantee the Legislature will not require the tracking function enabled — particularly if lobbied by interest groups that could make money selling the data. If you have actually read any "Privacy Policy" you know you have no privacy.

If a commercial use doesn't emerge for tracking data, it will certainly eventually be subpoenaed in civil and criminal court cases to try and fix blame in traffic accidents and track suspects in abduction cases.

Lawyers are already trying to subpoena credit card data and preferred customer card records in drunk driving cases in an effort to establish drinking habits. Motorists are trying to disable "black boxes" that record driving speeds, braking and other parameters now that it has become known the auto industry has been surreptitiously installing them in some motor vehicles.

Americans intrinsically understand that computerized data collection and aggregation are the tools of the modern police state. Although the police state was renamed the national security state after 9/11, the collection and compiling of information about individuals, and the motives of people associated with it, remain suspect. As they should. ■

Columnist Russell Sadler is living in a Eugene writer's garret working on a short history of Oregon for tourists and newcomers. He can be reached at Russell@russellsadler.org.

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So much has changed in the 34 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

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Women on Top

Reaching for Mt. Shasta's Summit

By Christina Ammon



PHOTO: CHRISTINA AMMON

Justi (left) instructs the group at Base Camp.

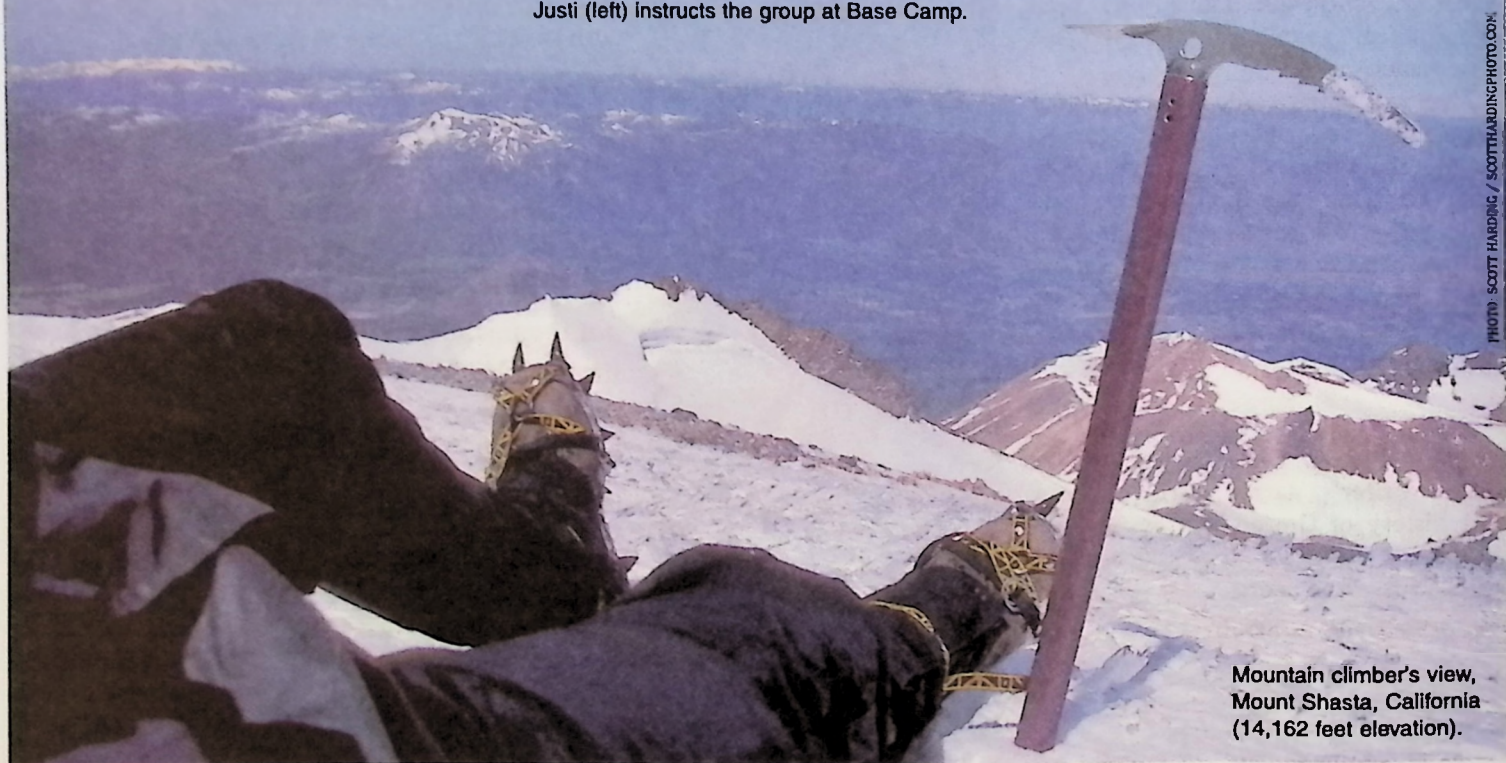


PHOTO: SCOTT HARDING / SCOTTHARDINGPHOTO.COM

Mountain climber's view,
Mount Shasta, California
(14,162 feet elevation).

THIS SINGULAR VOLCANO, AND EVERYTHING IT REPRESENTS—THE DESTRUCTION, EXTINCTIONS,
THE GARGANTUAN TICK OF GEOLOGIC TIME— MAKES EVERYTHING LOOK FRAGILE, LIVES FEEL TINIER;
NONETHELESS, YOUR SPIRIT FEELS ENLARGED.

On the day before we leave to climb Mt. Shasta, my friend and former college classmate Justi Entenmenn and I sip ice tea on the deck of her northern California home. Although the spring day is exquisite—birds flit about in the sun, stray daisies adorn the lawn—I can't stop noticing her legs, which she folds, like a frog, loosely into her torso with her bare feet nestled into the chair. In eight years as a climbing guide, her thighs and calves have become granite-solid and tanned—her whole body strong and as unself-conscious as the mountain itself. Between sips of tea she explains that she loves the guiding lifestyle, but it's not without its trials: low pay, an unstable work schedule and obsessive clients. "Sometimes I wish I could just cut the summit off," she explains, slicing the air with her hand. Many of Justi's clients come down with "summit fever" and insist on proceeding in the face of obvious dangers—avalanches, brewing storms—in an effort to return home with a summit tale, either for their own self-edification, or to impress the office clan. As a guide, her biggest challenge is to negotiate between two goals: helping paying clients reach the summit and making decisions that keep them—and herself—safe, even if it means turning back. Ideally, she'd like to get them to enjoy the climb itself—the process of crossing the terrain, noticing the expansion of their lungs and the shifting light during the ascent.

I'm certain that on our climb, summit fever will not be my problem. I don't worry that we won't reach the summit; I'm concerned that we will. At 14,162 feet, Mt. Shasta is the second-highest volcano in the lower-forty-eight and on its peak, the air is thin and the weather restless. Though the main "Avalanche Gulch" route up the mountain isn't very technical, it is physically demanding, rising over 6,000 feet in just 4.1 miles and, near the top, reaching slopes that angle 35-degrees—high enough to cause altitude sickness and steep enough to make a fall deadly. About one person a year dies on its slopes, but the biggest danger on Shasta isn't massive avalanches or deep crevasses; it's that it is underestimated—dismissed as a walk-up mountain when in reality, it holds some surprising challenges. For this reason, climbers attempt it underprepared, wearing tennis shoes and forgetting ice axes. I take the challenge seriously, but in the week before the climb, I begin to doubt my athleticism and allow old stories to circulate in my head: like when I scored in the wrong hoop during a high school basketball game, or the time in the 4th grade relay race when Kenny Hanshoe told me that I ran like a chicken.

I'm soothed knowing that we will be going on an all-women's trip. Inspired by a woman named Jane Sheldon, the women's trips became part of the locally-based agency known as Shasta Mountain Guides (SMG) in 1998. These trips cater to women who feel intimidated climbing in mixed gender groups, or who are just looking for a new experience. Personally, I'm relieved to be climbing with all-females because, despite ample schooling in first-wave feminism, I still hold onto stereotypes that women are a little less goal-oriented, more cooperative, more nurturing. If I need to turn back—which in team climbing can mean that the whole group would have to turn back—there's a chance that they'll understand.

When I confess my fears about the summit to Justi, she just pulls her obsidian-colored hair into a quick ponytail and then lets it fall back down around her face.

"I have no doubt you'll be fine."

The next morning, Justi and I drive into downtown Mt. Shasta to meet up with our climbing team at the Fifth Season, a sporting goods store. As we drive through town, I marvel at the enormity of Mt. Shasta—the way that it reduces the storefronts and neighborhoods to doll-house proportions and infuses ordinary scenes, like high-school kids doing push-ups in the athletic field, with a sort of majesty. If people in Mt. Shasta have a reputation for being spiritual, it's easy to see why; their daily lives unfold in the presence of profound beauty. This singular volcano, and everything it represents—the destruction, extinctions, the gargantuan tick of geologic time—makes everything look fragile, lives feel tinier; nonetheless, your spirit feels enlarged.

When we arrive, the parking lot of the Fifth Season is crowded with climbers rummaging through gear. There are four groups going with Shasta Mountain Guides and ours, the only all-women group, is directed toward a nearby lawn.

After quick introductions, Justi reviews a checklist to make sure we're equipped: Headlamps? Check. Spare batteries? Check. Ice-axe? Check. Overwhelmed by logistics, I get almost no sense of who my fellow climbers are. All I learn is that there are two Karens, a Laura, as well as a guide-in-training named Solveig, who carefully observes the proceedings through her glacier blue eyes.

Base Camp

From the Bunny Flats parking area at 6,860 feet, our goal for the first day is only to hike 1 _ miles to Horse Camp to spend the night before starting up the Avalanche Gulch route to the summit. As we walk on packed snow between Shasta red-firs with avalanche-torn branches, the women begin to chat and my assumptions about guided climbs topple over like an old snag; I'd assumed that people who signed up for these trips were sedentary and inexperienced—office workers with clean fingernails, or city people inundated with Patagonia catalogues. Not in great shape myself, I figured that at least I'd be in good company. But it turns out that Karen Carabio is an exercise-dynamo in the midst of opening her own fitness center in Reno. She and Laura Cooper run marathons together and in fact, once Laura completed a marathon after a bout of pneumonia.

"You've got to do things while you can," Laura explains.

For work, Laura is managing the largest public works project ever implemented in the city of Reno—to reroute the trains to improve traffic flow. At 49, she confesses to having a bit of a midlife crisis. For this reason—because life is short—in her spare time she is learning to speak Chinese and to surf.

The other Karen—Karen Pope—studies the effects that non-native fish are having on the ecosystem in the nearby Trinity Alps, a job that involves a lot of slogging around the mountains with a heavy pack.

By the time we reach base camp, I am thoroughly humbled.

At Horse Camp, we set up our tents and sit on logs to eat enor-

mous turkey sandwiches and power bars. Then Justi leads us, full-bellied, to a short steep slope where she provides a quick tutorial on mountaineering basics: how to walk roped together, how to use an ice axe, how to walk and breathe effectively. She demonstrates the proper self-arrest technique, which is critical in case of a fall:

"Falling!" she yells and then, bracing an ice axe against her torso, hurls herself and the axe head into the slope face-first. She instructs us to do the same while we're roped together—a technique called "group arrest." In this scenario, if one of the roped climbers slips and yells "Falling!" the others can react with their ice axes to halt the slide.

We practice this over and over again, trying to make it automatic.

"Falling!" Karen C. yells while faking a slip. We all plunge into the snow creating a tangled web climbing rope and ice axes.

The flailing ice axes and shouting make my nerves jangly. I look at the sharp shiny tip of my ice axe and imagine worst-case

"I was hooked." She explains and takes a long drink from her water bottle.

For whatever obstacles we encountered, as modern women we were lucky; decades ago, our desire to climb Mt. Shasta would have been deemed immoral. We would have been confined as cooks to our base camp kitchen, and expected to wring our hands like so many Penelopes, waiting to greet Odysseus with a baked-bean dinner. Thankfully, there were women who couldn't be held back—like Maria Parades, who in 1808 ascended Mt. Blanc, the highest peak in the European Alps. After Parades, women kept climbing—even if it meant having to sneak climbing pants under their billowy skirts, or if they were nervy enough, stash the garments behind a rock. In 1895, Annie Smith Peck (who climbed Mt. Shasta in 1888), took women's climbing to a new level with her ascent of the Matterhorn. Women climbers became more common throughout the mid-1900s and then, in the 1970s, women began tackling the world's most difficult climbs in record numbers. In 1975, an all-

IT TAKES TIME TO LEARN HOW TO WALK LIKE THIS, TO SET THE RIGHT PACE AND MAINTAIN THE RIGHT DISTANCE BETWEEN CLIMBERS. BUT IN OUR QUIETUDE, THIS IS HOW WE BEGIN TO KNOW EACH OTHER: NOT IN THE CHATTY LUNCH-DATE WAYS THAT LADIES NORMALLY FORGE THEIR BONDS—TALKING ABOUT RELATIONSHIPS, CLOTHES, OR COOKING—BUT THROUGH THE TENSION ON THE ROPE, THE STEADY CRUNCH OF EACH OTHERS BOOTS, THE SOUND OF OUR DEEP BREATH.

Mountain climbers on Mount Shasta, California near the 13,500 elevation mark.

PHOTO CREDIT: SCOTT HARDING / SCOTTHARDINGPHOTO.COM

scenarios: sliding down an icy slope, trying to arrest and accidentally maiming a rope mate.

"I'm afraid I'm going to poke somebody," I say, unheard.

A subtle worry makes its way into my stomach and when dinnertime arrives—an unmemorable pasta dish with peas and carrots and such—I don't take more than a few bites.

"How is everyone feeling about the climb?" I ask.

I anticipate an exchange of worries: about falling, about altitude sickness, about the summit; but instead I get mostly a reserved silence. Laura uses the word "daunting" but then lets it hang in the air unelaborated upon.

We chat for a bit about our athletic backgrounds. Although none of us has any mountaineering experience, everyone has engaged in some physical pursuit or another. Karen P. played soccer in high school. I played a little basketball and can kind of ski. Karen C. and Laura grew up in pre-Title IX days and so missed the opportunities in school athletics that my generation has enjoyed. Still, they each found ways participate—usually through men. Laura's college boyfriend enjoyed hiking and Karen C. remembers the time her dad took her backpacking when she was thirteen.

women team of Japanese climbers put the first woman on the summit of Everest. Criticized for leaving her husband and children during this foray, Junko Tabei remarked that the difficulty of scaling Everest was easy compared to overcoming discrimination in Japan. Even today, such criticisms of women climbers persist.

After dinner, I scrape my uneaten pasta into a bag and rinse off my spoon and fork. I wander over to the composting toilet and stand in line next to a guy from one of the other Shasta Mountain Guides groups. When I ask him how he feels about the climb, he doesn't hesitate.

"I'm dizzy already," he confesses. "I don't know if I'm going to make it."

"Really?" I ask, relieved to meet someone who can relate.

"Yeah," he continues, more to himself than me. "But there's no shame in not summiting."

"No, there isn't," I assure him.

We stand there together under the tall trees, the acrid smell of outhouse and cedar chips cutting the air, and share worries like cigarettes. Finally, the outhouse door opens and he disappears inside letting it slap behind him.

I return to camp. Although it is only 7:00—still light out—the group heads to bed. Wake-up call is at 1:30 a.m., departure time: 2:30 a.m. An early start is essential. We need to summit before the late-day sun melts the snow and loosens rocks from their places, causing them to fall. I snuggle into my bag to get what is supposed to be sleep, but turns out to be more like a long moment of silence before the climb.

The Ascent

1:30 am: we emerge from our bags in the cold dark. After a quick breakfast, we fasten our crampons and line-up to tie into the rope, separating into two groups: Karen P. and I tied in with Justi and Laura and Karen C. tied in with Solveig. The rope is meant to secure each climber in case of a fall, but it also reminds us that we are a team, as responsible to one another as we are to ourselves.

We proceed into the darkness, the small moons of our lit headlamps scanning the snow. Up ahead, other Shasta Mountain Guides groups have left before us. We can see them by their lights that like glow like distant candles. I am sleepy, plodding behind Justi in a trance, trying to stay alert and watch my step. I can feel the steady tug of Karen on the rope behind me and occasionally, when she gets too close, the rope sags and loops around my foot and I must bend down to release it. It takes time to learn how to walk like this, to set the right pace and maintain the right distance between climbers, but in our quietude, this is how we begin to know each other; not in the chatty lunch-date ways that ladies normally forge their bonds—talking about relationships, clothes, or cooking—but through the tension on the rope, the steady crunch of each others boots, the sound of our deep breath.

Well above treeline, we sit in the snow for a moment to drink and gnaw on semi-frozen power bars. We comment on the chill, but say little. As I retract into my down jacket, from the corner of my eye I see a star loosen itself from the sky and fall in a languid arc. Then, after a short while, we continue onward in monastic procession, and between our slow deliberate steps the world ignites in clicks, in frames, until finally it is sunrise and I am dimly aware of a drama of pink light unfolding across the jut of Castle Crag, just beyond my shoulder, and though I know it is beautiful, I rarely dare to glance at it for fear of falling.

Climbing is not just about sweeping vistas. So much of the time, you are looking at your feet, placing them carefully in the sure imprints that the climber ahead presses in the snow. You do see the mountain, but not as a whole. Instead it is revealed to you in up-close detail—the ice crystals, the line of a ridge, the changing textures of snow. The well-known blind climber, Colette Richard, writes, “...sight is only one of our senses. There are all the things one perceives by other means, things one knows by intuition, things one can hear, and touch, and smell, and taste.” As I proceed one step at a time, I think of Colette feeling her way through the Alps and realize that climbing is an internal sensation as much, or more, than it is a visual one.

As we near the bench of snow-covered Lake Helen, a milestone at 10,400 feet, we are hit with sunlight and the slope sharply steepens. Now, well into the climb, I feel exposed, vulnerable. Focusing my step becomes critical. I watch Justi's heels and follow her expert turns as we zig-zag up-slope. A kinesthetic learner, as a college student she was antsy and claustrophobic in

the classroom; she could hardly walk past a doorjamb without dangling from it with her fingertips, as if it were an overhanging cliff. Now she moves in her element, the intellect of her body set loose across the slope.

The Crux

Just under the Red Banks, a band of red rock that marks a high ridge above Lake Helen, we reach the crux of the climb. Until now, I'd been pleasantly surprised at our confident progress; we'd even passed the three Shasta Mountain Guide groups that left before us. But on the steepening slope, my mind becomes agitated with fear. It takes effort to maintain the compression breathing technique that Justi taught us—a sharp inhale through the nose and an aggressive out-breath, a technique similar to Lamaze. The slope plummets down below us, but I try not to look. In-breath. Out-breath.

Then Justi yells.

“Rock!” She points up-slope. A chunk of ice bounces above us, picking up momentum as it falls.

“Rock!” she yells again, as it nears. The chunk splits in two and now both pieces ricochet toward us like erratic pinballs. I brace myself for a hit.

“Look up!” she coaches. “Watch where it goes and THEN put your head down.”

Moments later, a shard hits Justi in the hand.

“Argh! That hurt!” She shakes her hand out and then grips it in her other palm.

Another piece comes down.

“Rock!” she yells again. It is climbing protocol to alert the other climbing groups below with a shout.

I start to whimper:

“This is really stressing me out, Justi.” I say, wanting to retreat into fetal position.

The ice chunk whizzes by and Justi surveys the slope above then turns to me sternly.

“Chris. You're fine. No one has ever been hurt on a Shasta Mountain Guides trip” and leaves it at that.

I feel suddenly lonely, standing there on the slope with my panic un-indulged. I get no hug, no lengthy pep talk, or permission to turn around. She doesn't offer to carry my pack. Right then, I wonder if I were climbing with a guy—a boyfriend—instead of all these women, if things might just play out differently.

An escape hatch might have opened.

“I feel bad for taking you to such a scary place, baby,” a boyfriend might say, stroking my hair paternally, to which I might snivel and reply “It's not worth it. I don't care about the summit.” Then we'd descend, me feeling a mixture of failure and relief, and a low-grade sense of self-sabotage. But, Justi remains steadfast.

Chris. You're fine.

In her autobiography, climber Miriam O'Brien Underhill wrote that in order for women to reach their full potential as climbers, they needed to climb with other women; there couldn't be any men at all in the party. Because, at crucial moments, she asks, “what man wouldn't spring to the front and take over?” Climber Phyllis Munday illustrated this when she wrote about having to guard her pack from well-meaning male climbmates who tried to lighten it when she wasn't looking; otherwise she felt she couldn't take full credit for the climb.

These women weren't critiquing men; CONTINUED ON PAGE 17

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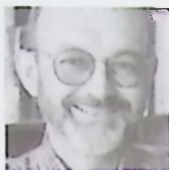
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NATURE NOTES

Frank Lang

Emigrant Lake Pennyroyal

I was out one morning at the start of what was to be another hot late August day. Friends and I were walking in the drawdown area at Emigrant Lake. Emigrant Lake is no lake; it is a reservoir and this time of year its annual tide is way out. If you know what to look for there is a lot to see. If you don't know what to look for, there is still a lot to see; birds in the puddle that is left, a white pelican, a great blue heron that nailed a fish, a gaggle of Canada geese, miscellaneous ducks, a killdeer. Along the shore were red-tailed hawks, crows aplenty, a turkey vulture, and two blacktail deer near the big population of dog rose that covers more than few acres at the southern end of the lake.

The drawdown slopes are interesting. They are cloaked with cockleburs with its fascinating, frustrating fruits. Its fruits are covered with recurved spines that are perfectly adapted to be carried about by animals like you and your dog. There is a succession of plants at different stages of development as the seed beds become uncovered by the receding water. Older plants in fruit are at the top, and younger plants are still in flower near the water's still receding edge. Look closely and you will see some plants covered with a mass of long yellowish slender twisted stems. It is the parasitic flowering plant known as dodder that derives its sustenance from its hapless cocklebur host.

When we were returning, I encountered what appeared to be a mint that had about finished blooming. I picked it some (there was a lot) to take back for a more positive ID. Crushed flowers and leaves gave off a strong mint smell, a big hint I was correct. A little time at home with the Jepson Flora and I keyed it out (that is identified) the

plant as pennyroyal, *Mentha pulegium*, a European weed. What caught my eye was the statement that its oil is toxic and has been fatal when its extract is ingested by humans and that it also is used as an insect repellent.

There is a great deal of information in the herbal literature, much of it from ancient days. I would be remiss if I were to suggest that you ingest it for any purpose. You can get that advice from your local herbalist. I'll tell you this: the specific name *pulegium* was the ancient name for pennyroyal used by the Roman Pliny and *Pulegium* is based on the Latin name "Pulex" for flea.

Some say you can rub pennyroyal leaves on your skin to repel mosquitoes. Others say the plant rubbed on your skin causes dermatitis. You be the judge on that one.

How is it fatal? Pennyroyal oil thought to stimulate uterine contractions and may have been too enthusiastically used by pregnant women attempting self-induce abortions back in the bad old days when abortion was illegal. It is also used to scent soap.

Enough about pennyroyal.

If you are so inclined, wandering around the lower reaches of Emigrant Reservoir can be a pleasant experience. Better hurry though, before the water is gone and the cockleburs mature. ☐

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Ross Ragland Theater: A Jewel in the Klamath Basin

By Marcia Harris

The The Ross Ragland Theater (RRT) recently announced its 2004-2005 season, opening with Emmy-Award winner Vickie Lawrence and including four Grammy Award winners – Lee Ann Womack, Ladysmith Black Mambazo, Riders in the Sky and the Dixie Hummingbirds.

That's quite a contrast to 1989, when the RRT opened its doors with a local production of *The Music Man*. That was the beginning of a beautiful friendship between the Klamath Basin and the city's only state-of-the-art performance center. It was a grassroots effort that started it all as community activists saw a need for the arts in this underserved, rural part of southern Oregon and northern California, according to Executive Director Cari McMahon. To this day, when McMahon thinks about programs and performances, she keeps in mind the RRT's unique role. "Without the Ragland, people in this isolated region would have no access to a variety of cultural experiences that are taken for granted in other parts of the state."

It all started in the 1970s, when art activists got the idea for a Klamath Falls civic center.

The group started raising money in 1983 with their eyes focused on the old Esquire movie theater, a 1939 art deco building in downtown Klamath Falls.

The project nearly failed when the Esquire's owners threatened to demolish the building.

But The Ladies Community Lounge League stepped forward, bought the building and donated it to the community. Renovation cost \$2 million, which came from local and regional business foundations, as well as many individual contributions.

The theater, named for Ross Ragland, a local civic leader who died shortly before the theater's completion, has and continues to employ a number of devoted and talented folks including Technical Director Steve Ayola. Remembering the early years, one particular

AND BECAUSE THE RRT IS A NOT-FOR-PROFIT ORGANIZATION, IT RELIES ON THE CONTINUED SUPPORT OF THE COMMUNITY – WHICH IT GETS. HUNDREDS OF VOLUNTEERS RAISE MONEY, GIVE TIME AND SUPPORT THEIR THEATER, BECAUSE THEY KNOW IT IS, IN FACT, THEIR THEATER.

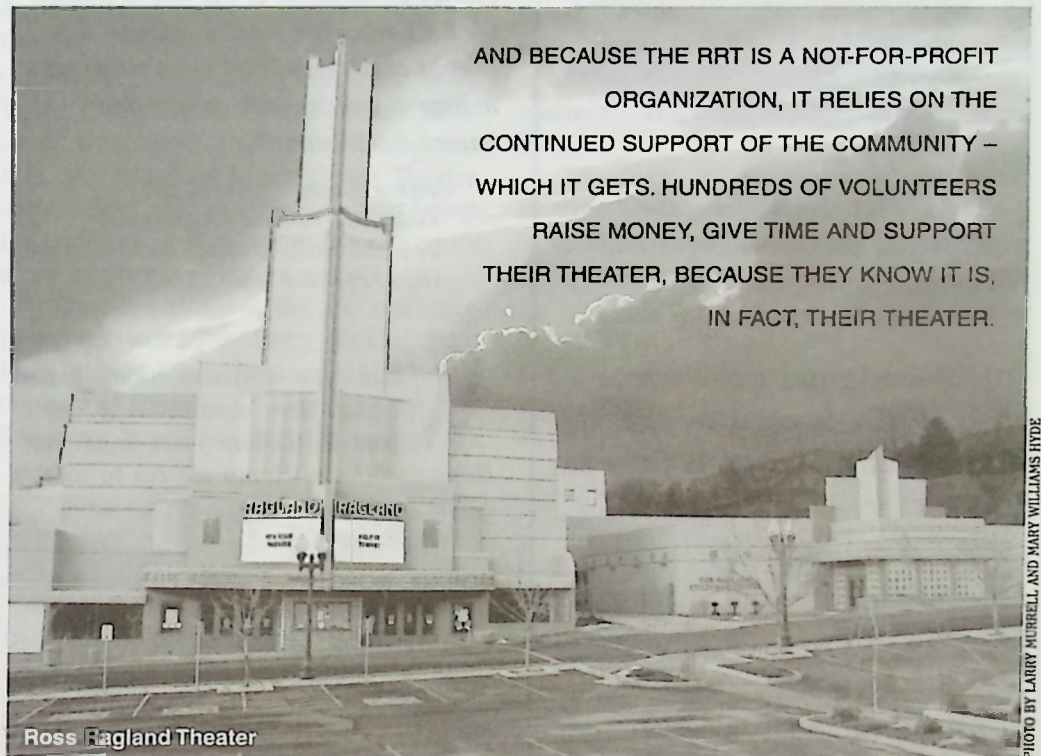


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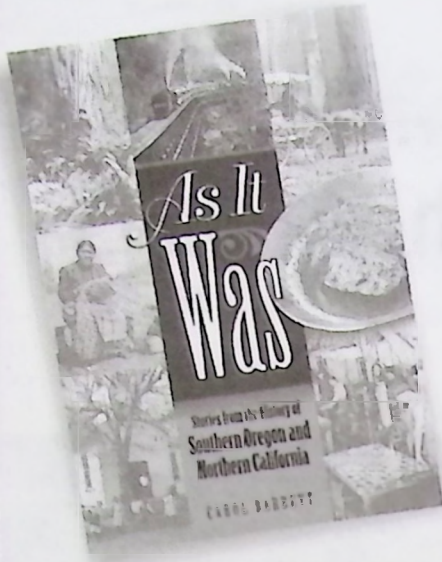
highlight of his career comes to mind: building an ice rink on stage for the St. Petersburg Ice Ballet. "I had to stay overnight and water it" Ayola said. Then there was the time Myron Floren, an accordionist from The Lawrence Welk show, came to play. It was in the early 1990's, right after the Klamath Falls earthquake. Floren was practicing in the dressing room, below the stage, when an after-shock hit. Ayola went to rescue him and Floren said, "I thought it was me. I'm hot tonight!"

There were other challenges, too, like no running water and restrooms for the performers.

"We finally decided we had to put a porta-potty on stage," Ayola said, which only added to the "hick town" reputation of Klamath Falls. That all changed when the community rallied again and raised \$2 million for the 1997 addition, The Cultural Center, with banquet rooms and a full catering kitchen – not to mention the much needed dressing rooms and bathrooms for the performers.

And because the RRT is a not-for-profit organization, it relies on the continued support of the community – *which it gets*. Hundreds of volunteers raise money, give time and support their theater, because they know it is, in fact, *their* the-

CONTINUED ON PAGE 15



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BY CAROL BARRETT

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INSIDE THE BOX

Scott Dewing

Accelerating Intelligence

"The acceleration of technological progress has been the central feature of this century... We are on the edge of change comparable to the rise of human life on Earth. The precise cause of this change is the imminent creation by technology of entities with greater than human intelligence."

—Vernor Vinge, addressing the VISION-21 Symposium sponsored by NASA Lewis Research Center and the Ohio Aerospace Institute in 1993.

When you consider that human beings have been evolving for the past 2 million years—from early *Homo habilis* to *Homo erectus* to today's *Homo sapiens*—we're still pretty stupid.

While we've gone from fire to central heating, caves to modular homes, bone clubs to high-caliber guns—we are, for the most part, still just striving to make it through another day. And while the only carnivorous dinosaurs we may encounter are in movies like *Jurassic Park*, when you get right down to it, we are still all about survival. We've evolved for 2 million years and still, today more than ever, man's biggest threat to his existence is himself. The miracle of our very existence aside, you'd think we would have done a whole hell of a lot more with the past 2 million years.

All of this is about to change. Perhaps in your lifetime. I'm no seer of the future. I have no crystal ball or other future-predicting paraphernalia. I can, however, guarantee you that everything I tell you about the future will likely be wrong. I can promise you that the future will be quite different from today's haughty predictions. And still, we reach out with the hands of the present to clutch again and again at the fleeting prize. On the wall of my office is pinned a quote from writer and futurist Damien Broderick to remind me of our future-pre-

dicting folly:

"We will live forever; or we will all perish most horribly; our minds will emigrate to cyberspace and start the most ferocious overpopulation race ever seen on the planet; or our machines will transcend and take us with them, or leave us in some peaceful backwater where the meek shall inherit the Earth. Or something else, something far weirder and unimaginable."

We will never achieve "artificial intelligence", that is, the creation of machines with intelligence that rivals what 2 million years of evolution has accomplished in human beings. We will merge with our technology, slowly at first, then at a staggering rate. Our intelligence will be enhanced by computer implants, tiny filaments thinner than human hairs inserted directly into our brains.

In an afternoon, we will accumulate a lifetime's worth of knowledge. Books will no longer be read but downloaded directly to our brains. Books will no longer be written, but uploaded to a central repository. We might still call this place the "World Wide Web", but probably not. Some knowledge will be "open source", that is, shared free-of-charge for all to download and consume. Other knowledge will be fee-based. Some knowledge will be pirated and trafficked like today's music downloads. The intelligence gap will widen, with the wealthiest few being the most intelligent beings while the poor masses perform menial tasks like quantum engineering.

By augmenting our intelligence with technology, humanity will take a quick and giant step up the rungs of evolution. We will transform our bodies from these fragile and mortal collections of blood and bone. Humans will become modular and upgradeable. Some of us will live forever,

not as bodies, but as pure consciousness stored within some gigantic neural network. But most of us will perish in the crucible of the universe's many misfortunes.

We will leave Earth and colonize the galaxy. One day, we will discover life somewhere in the far reaches of the cosmos: raw organic life, oozing, fragile, strange and mortal. They will marvel at us and wonder if we are gods come down to either save or destroy them. We'll assure them that we are not gods, that we are just "human beings" originated from a far-off planet called Earth. Or maybe we won't make contact at all. Maybe we'll just leave them alone to evolve in their own right, checking in on them now and again—like scientists, like curious gods—to see how they are coming along.

Some time ago I saw a witty bumper sticker plastered to the back of a Volkswagen van: "Where are we going and why am I in this hand-basket?" Where are we going? That's a question I often ask myself when thinking about technology and how it is shaping our prospective future. Sometimes that future looks to have the potential of being a bright nirvana of ecological sustainability, eradication of poverty, and evolution of the human species toward the egalitarian. Other times, that future is the shape of a hand-basket and it's taking us to a hot place without ice cream and snowboarding. I cringe at this either/or scenario, but then, I remind myself that it is probably neither, that the future is not black and white. The future is a mosaic that will likely be "far weirder" than anything we can imagine today. And yet, it is that imagination that makes us uniquely human, that encourages us, that motivates us to become whatever it is we are destined to be. ■

Scott Dewing is a technology consultant, writer and the CIO of Vortx, Inc., a technology company located in Ashland, Oregon, www.vortxinc.com. Archives of his columns are available at his website, www.insidethebox.org.

SPOTLIGHT *From p. 13*

ater. The RRT serves 100,000 people a year with its touring shows, outreach and education programs for children, lobby arts exhibits and community theater. It also provides a space for other arts-based organizations to perform. "We try to provide a variety," McMahon said. "We want to make sure all arts are represented, all disciplines."

The new season represents this variety, with its comedy, dance, country, classical, jazz, world beat and full-scale musical productions. It's a diverse lineup, too, with performers representing South Africa (Ladysmith), Eastern Europe (Csardis! Tango of the East), Canada (British Boys Choir) and China (Golden Dragon Acrobats). Also, the American Indian Dance Theatre, an acclaimed professional group that brings the traditions of 10 tribes to life, will create a new awareness of Native culture.

American music styles are well-represented as well. The Dirty Dozen Brass Band and the Dixie Hummingbirds present the sacred sounds of New Orleans and Southern Gospel. Curtis Salgado sings the

blues. Riders in the Sky provides cowboy music in the great tradition of Gene Autry and the Sons of the Pioneers. Broadway is represented by Rita McKenzie, who belts out the tunes of Ethel Merman. And of course a full-scale musical, *Gentlemen Prefer Blondes*, is also on tap.

And there's comedy, too, with Lawrence and with the mother of all modern comedy troupes, The Second City, which provided *Saturday Night Live* with so much of its cast. And Gregory Popovich's Comedy & Pet Theater proves that you can, in fact, herd cats. Popovich's stars are ordinary housecats and dogs who do extraordinary things.

The 2005-2006 season at the Ross Ragland Theater in Klamath Falls promises to be a great one with a little bit of something for everyone! ■

Tickets and information are available at The Ross Ragland Box Office at 541.884.LIVE or at www.rrttheater.org.




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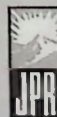
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Michael Feldman's

Whad'Ya Know?

All the News that Isn't

Brain Center for Sarcasm Found. Yeah, right. Mark Felt, 91, now believes he was Deep Throat in the movie.

Many, of course, speculated Deep Throat was Pat Nixon, in revenge for the cloth coat. Or Barbara Walters—you know, Deep Throat.

At least it clears Pat Buchanan of ever having done a decent thing in his life.

After yet another campaign swing to push Social Security proposals President retires to ranch to beat dead horse. After milking it, maybe.

Proponents of sperm adoption—the Right to Spunk movement—said to be swimming upstream. Well, without Roe there would have been no Wade.

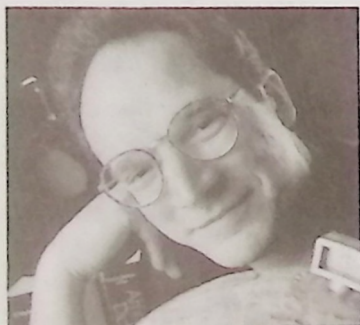
Saudis to allow females to drive, but only from the back seat. Back-Sunni driving.

Boy Scouts Gangsta Homeboys Troop 51 of Atlanta turns out to be all-white; “down wit dat” badge to be recalled.

Jeb Bush vetoes anti-looting law in Florida, afraid it may apply to elections. Poppy pushing pretty hard for him to run for President—only Neil left on the bench for Team Bush.

Center for Disease Control says it's all right for me to be a few pounds overweight, in fact it's better than being too skinny. That's why donuts are shaped like lifesavers

That's all the news that isn't.



**12 Noon Saturdays on JPR's
News & Information Service**

ANOTHER VIEW

Ralph Temple & Julie Norman

JPR News Should Broadcast *Democracy Now*

Ron Kramer's June column challenged our meticulously documented report that Jefferson Public Radio's national and world news reports are biased in favor of corporate and government viewpoints (see report at: www.dnonjpr.org, or request copy: info@dnonjpr.org). For fairer and more balanced reporting, we ask that JPR carry the weekday news program, *Democracy Now*, and, in doing so, we speak for hundreds of listeners, 14 local organizations, and 124 businesses.

We agree with Mr. Kramer that much of JPR's news programming is high quality, but there are serious deficiencies. Studies cited in our report demonstrate that mainstream media news reflects a heavy governmental/corporate bias, contrary to the conservative- and media-promoted myth that the media are too “liberal.” The largest newspapers and TV networks are owned by only 10 corporations, run by about 150 directors on their boards. These directors are among the wealthiest people in the nation, and they also sit on the boards in every major business sector of America. Studies show that the world view of these corporate directors permeates their news organizations, right down to the newscasts.

NPR/JPR's superiority to the major media makes it is easy to lose sight of the biases in NPR/JPR news. But, as studies show, the biases are there. Every year Project Censored of Sonoma State University publishes a volume of “Censored” documenting the 25 most important stories that the mainstream media — including NPR/JPR — fail to report. As our report demonstrates, these stories were reported by *Democracy Now*.

Mr. Kramer's argument that our concerns are unwarranted suffer from three flaws:

First, Mr. Kramer ignores the basic facts of our report:

Fact No. 1: Eighty percent of JPR's national and world news reporting comes

from corporate and government funded producers — 53% from National Public Radio (NPR), and 27% from Public Radio International (PRI) and BBC.

Fact No. 2: Our report identifies at least six specific categories of news reports in which NPR news, as channeled through JPR, was inaccurate and biased. These include: runup to the Iraq War; anti-war movement; Social Security “reform”; voting irregularities; Abu Ghraib; and governmental and corporate wrongdoings.

Fact No. 3: The tone and character of news reports are set by the sources relied on. Fairness and Accuracy in Reporting (FAIR) did a count of the 2,334 news sources relied upon by NPR in the 804 news stories it reported in a sample month, June 2003, and found the following political imbalances: (1) Government, corporate, and professional experts 64% vs. workers, the general public, and representatives of organized citizen groups 31%; (2) Republicans 61% vs. Democrats 38%; (3) Corporate representatives — 23 times more often than organized labor; and (4) Think tanks (May through August 2003): Rightist 62 appearances — Centrist 56 — Leftist 15.

Mr. Kramer says FAIR is a “progressive” group. So what? NPR's own ombudsman, Jeffrey Dvorkin, acknowledges the accuracy of the figures. (Editor's note: The complete text of Jeffrey Dvorkin's response to the FAIR study and Senior FAIR analyst Steve Rendall's response to Mr. Dvorkin is available at <http://www.nprnet.org>).

Though superior to the news we get from CBS, NBC and CNN, these figures show that NPR/JPR provides seriously imbalanced news reporting.

Second, Mr. Kramer argues that there is no connection between funding sources and the quality of NPR/JPR news, and that there is no pressure from the Corporation for Public Broadcasting (CPB). This ignores the reality that has been unfolding

before our eyes as a Republican Congress just threatened to cut funding, and the Bush Administration has politicized the board of CPB, blatantly seeking to drive public broadcasting further to the right.

Third, Mr. Kramer denigrates *Democracy Now* as “advocacy journalism,” but presents no definition or specifics. As Bill Moyers says – isn’t all the news “advocacy journalism”? As the figures above show, NPR/JPR news could be accused of advocacy journalism on behalf of a corporate/governmental agenda.

Unfortunately, so unaccustomed are some in the mainstream media to “giving voice to the voiceless” and “holding those with power accountable” – the standards stated in the Code of Journalistic Ethics (see http://www.spj.org/ethics_code.asp) – that when a news program actually practices these standards, the mainstream media dismiss it as “advocacy journalism.” So concludes media scholar Professor Robert McChesney, who declares that *Democracy Now* practices the highest journalism, thus disturbing the establishment, which is the mission of journalism.

Amy Goodman of *Democracy Now* is an enterprising journalist who practices investigative journalism, covers stories ignored by the corporate media and NPR/JPR, and has a reputation for scrupulous accuracy. That’s why *Democracy Now* has won multiple prestigious awards, has been praised by the dean of the Annenberg School of Journalism, among others, and is the most popular news program on the 21 other NPR local affiliates carrying it. Read our report, check out *Democracy Now* at www.democracynow.org, and see if you don’t agree that JPR should join the other NPR locals broadcasting *Democracy Now*.

Ralph Temple

Julie Norman

Committee For *Democracy Now*

Contact us: info@dnnonjpr.org ■

Ralph Temple teaches a media course at Southern Oregon University, was a trial lawyer in Washington DC, legal director of the DC ACLU (1966-1980), and taught at Harvard, George Washington and Howard Law Schools. Julie Norman is a conservationist with Siskiyou Regional Education Project, and served as President of Headwaters in Ashland (1986-1997). Both are residents of Ashland.

WOMEN

From p. 11

they were urging women to take responsibility for their own experience. Rules can be changed and laws enacted that promote gender-equality, but contending with the limitations in our minds is up to us. If, out of habit or otherwise, we fall into the pre-conditioned gender “script” to avoid the unknown, or to avoid shouldering our own load we, in a sense, underestimate ourselves; we may keep ourselves safe, but we keep ourselves from growing, too. What Underhill and Munday saw is that *women climbing with other women* offered new possibilities, facilitated new dynamics. Standing there on the slope, I felt that: I had entered new territory.

I look around and see the other women, facing uphill. They’re all curves and hips, like myself, and they remain, in spite of their fear. I sense that I can do it, too.

The Summit

After passing Red Banks, the rest of the climb is all about endurance, but I am newly energized. We ascend the infamous false summit, known as Misery Ridge and proceed across a snowfield that stretches out like a long, blank sheet of paper. Finally, we begin to pick our way up the elegant summit pinnacle. After ten hours of climbing, the last breathless steps feel nearly impossible, and my legs go numb with fatigue. At the top, Justi grabs the rope and reels us in like caught fish.

I steady myself and look around, and it is beautiful. Cloud-hugged ridge lines descend in every direction, and, of course, there is the huge vista. But it is the summit itself that is truly remarkable, like another country, with its strange ice crystals and unbelievable light. This mountain that I’ve driven by dozens of times and that has always felt so remote, now feels intimate and I suddenly realize why people must climb; not just because “It’s there” as British mountaineer George Leigh Mallory once said, but because it appeals to the part of us that, like a child, wants to reach out with our hands and grasp distant things, to know them immediately through our body.

Justi stands at the center of the group with a cell phone. “I’m calling my dad,” she quickly explains.

“Hey dad,” she says, looking into the

distance. “I’m on top of Mt. Shasta. I wanted to dedicate this climb to you.”

My eyes instantly tear. I notice my heartbeat.

She turns to us and lifts her cell phone high into the thin air.

“Say ‘hi’ to my dad everyone!”

“Hi Dad!”

As I shout the summit air feels cold on my eyes, which sting with the relief of making it, and because I’m overcome by Justi’s tribute to her dad, her own guide of sorts.

After a breathtaking two hour glissade down Shasta, we reach base camp where we take down our tents and pack our gear. The shadows of the trees lean into the mountain as we walk out on the trail with a new sense of connection between us. As for myself, I feel bigger, like I’ve discovered a new part of myself– the part that doesn’t run relays like a chicken, or score in the wrong basketball hoop, or fear the summit.

The morning after our climb I wake to tight calves and sore arms and a memory of Mt. Shasta that feels unreal. When I creep up the stairs, I see Justi on the couch studying; after years of guiding on mountains, she wants to be a life coach and help guide people through their day-to-day obstacles. I pour myself a cup of coffee and open the Christian Science Monitor to learn that two Muslim women from Iran just summited Everest. I also soon learn that out of the four Shasta Mountain Guides groups that attempted the summit that weekend, our all-women team is the only one that made it. Though Justi insists that the summit isn’t everything, that it’s-the-journey-not-the-destination that counts, somehow, I felt giddy at the news. ■

Shasta Mountain Guides has been guiding trips for over 23 year. The agency is located in the town of Mt. Shasta and can be reached through their website www.shastaguides.com, or by calling 530-926-3117.

Christina Ammon is a freelance writer and recipient of a 2004 Oregon Literary Arts fellowship for Literary Nonfiction. She lives in Ashland, Oregon and can be reached at: earthdakini@yahoo.com



PROGRAM GUIDE

At a Glance

Specials this month

CLASSICS & NEWS SERVICE

Saturdays at 2pm listen for *From the Top*, a program that celebrates kids who've shown commitment to music and the arts. Each week the program strives to give dedicated young classical musicians a platform to express themselves and inspire others. Some of the highlights in August include special guest Nadja Salerno-Sonnenberg, an all-Hawaiian show for the program's first visit to the Pacific paradise, and a visit to bluegrass country from Comstock Concert Hall at the University of Louisville. *From the Top* with Christopher O'Reilly airs Saturdays at 2pm on the *Classics & News Service*.

KSOR / KSRS / KNYR / KSRG
KOOZ / KNHT / KLMF



Nadja Salerno-Sonnenberg

News & Information Service

KSJK / KAGI / KTBR / KRVM / KSYC / KMJC / KPMO

During *Radio Come Alive*, each Saturday, don't miss Michael Feldman's *Whad'Ya Know?*. *Whad'Ya Know?* is a two-hour comedy, quiz show that is thoroughly entertaining. Quizmaster Michael Feldman hosts the mayhem by inviting contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week." Michael Feldman's *Whad'Ya Know?* airs Saturdays from 10am to noon on the *News & Information Service*.

Volunteer Profile: Carl J. Pierce

One of Carl Pierce's beliefs is that a citizen needs to give back to the community from which he has benefited. A volunteer with Ken Putnam's highly-regarded music program at Shasta High School for years after his daughter graduated, Carl joined Ken at the Cascade for the grand opening in August 2004. Believing in the significant contribution the Cascade would make to the Redding area, he initially came on board to assist in selling ads for the grand opening program. He remained to share Head Usher duties with Donna Nelson (another Shasta High music veteran), recruiting, scheduling, and working with over 100 volunteers to staff events for the first year.



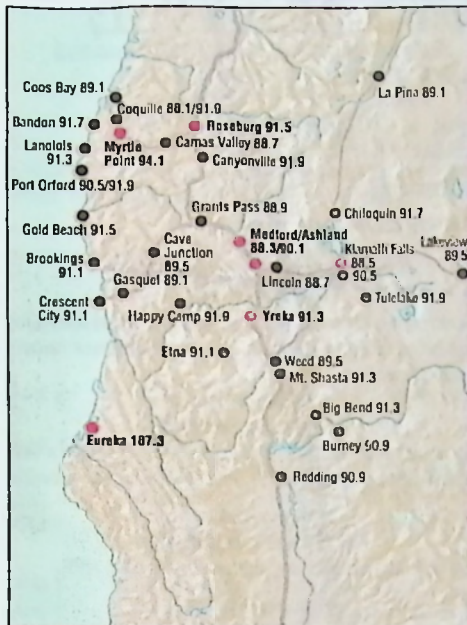
Carl, an Oklahoma native, has been a Redding resident since 1976. Since that time he has been involved in a variety of community activities and organizations, including his church (Redding Nazarene Church), Redding Host Lions Club, Lions All-Star Football Classic, and others. In addition he is a 20-gallon blood donor at BloodSource-North State, and still giving.

A graduate of CSU, Sacramento, Carl is a Financial Consultant with Royal Alliance

CONTINUED ON PAGE 21

Rhythm & News www.ijpr.org

<p>• FM Transmitters provide extended regional service.</p> <p>• FM Translators provide low-powered local service.</p>	<p>Stations</p> <p>KSMF 89.1 FM ASHLAND</p> <p>KSBA 88.5 FM COOS BAY</p> <p>KSKF 90.9 FM KLAMATH FALLS</p> <p>KNCA 89.7 FM BURNEY/REDDING</p> <p>KNSQ 88.1 FM MT. SHASTA</p> <p>Translators</p> <p>CALLAHAN/ FT. JONES 89.1 FM</p> <p>CAVE JCT. 90.9 FM</p> <p>GRANTS PASS 97.7 FM</p> <p>PORT ORFORD 89.3 FM</p> <p>ROSEBURG 91.9 FM</p> <p>YREKA 89.3 FM</p>	<p>Monday through Friday</p> <p>5:00am Morning Edition</p> <p>N. CALIFORNIA STATIONS ONLY:</p> <p>7:50am California Report</p> <p>9:00am Open Air</p> <p>3:00pm All Things Considered</p> <p>5:30pm Jefferson Daily</p> <p>6:00pm World Café</p> <p>8:00pm Echoes</p> <p>10:00pm Late Night Jazz with Bob Parlocha</p> <p>Saturday</p> <p>6:00am Weekend Edition</p> <p>10:00am Living on Earth</p> <p>11:00am Car Talk</p> <p>12:00pm E-Town</p> <p>1:00pm West Coast Live</p>	<p>3:00pm Afropop Worldwide</p> <p>4:00pm World Beat Show</p> <p>5:00pm All Things Considered</p> <p>6:00pm American Rhythm</p> <p>8:00pm Grateful Dead Hour</p> <p>9:00pm The Retro Lounge</p> <p>10:00pm The Blues Show</p> <p>Sunday</p> <p>6:00am Weekend Edition</p> <p>9:00am Marian McPartland's Piano Jazz</p> <p>10:00am Jazz Sunday</p> <p>2:00pm Rollin' the Blues</p> <p>3:00pm Le Show</p> <p>4:00pm New Dimensions</p> <p>5:00pm All Things Considered</p> <p>6:00pm Folk Show</p> <p>9:00pm Thistle & Shamrock</p> <p>10:00pm Music from the Hearts of Space</p> <p>11:00pm Late Night Jazz/Bob Parlocha</p>
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- FM Transmitters provide extended regional service. (KSOR, 90.1FM is JPR's strongest transmitter and provides coverage throughout the Rogue Valley.)
- FM Translators provide low-powered local service.

Stations

KSOR 90.1 FM*
ASHLAND
*KSOR dial positions for translator communities listed below

KSRG 88.3 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KOOZ 94.1 FM
MYRTLE POINT/
COOS BAY

KLMF 88.5 FM
KLAMATH FALLS

KNHT 107.3 FM
RIO DELL/EUREKA

Translators

Monday through Friday

5:00am Morning Edition
7:00am First Concert
12:00pm NPR News
12:06pm Siskiyou Music Hall
4:00pm All Things Considered
4:30pm Jefferson Daily
5:00pm All Things Considered
7:00pm State Farm Music Hall

Saturday

6:00am Weekend Edition
8:00am First Concert
10:30am JPR Saturday Morning Opera with Don Matthews
2:00pm From the Top

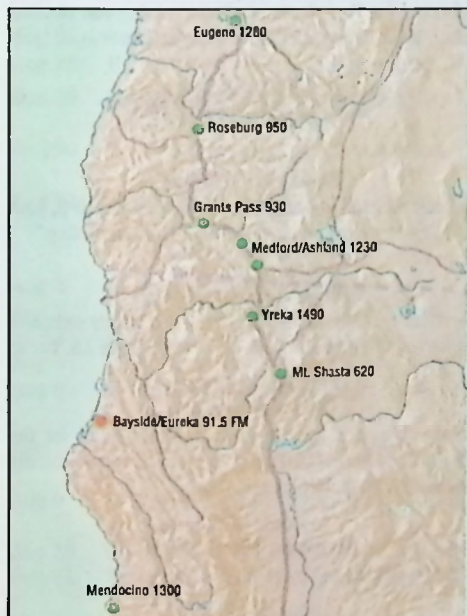
3:00pm Played in Oregon
4:00pm All Things Considered
5:00pm EuroQuest
5:30pm On With the Show
7:00pm State Farm Music Hall

Sunday

6:00am Weekend Edition
9:00am Millennium of Music
10:00am St. Paul Sunday
11:00am Siskiyou Music Hall
2:00pm Indianapolis On The Air
3:00pm Car Talk
4:00pm All Things Considered
5:00pm To the Best of Our Knowledge
7:00pm Leonard Bernstein
8:00pm State Farm Music Hall

Bandon 91.7	Coquille 88.1	Klamath Falls 90.5	Merrill, Malin, Tulelake 91.9
Big Bend, CA 91.3	Coos Bay 89.1	Lakeview 89.5	Port Orford 90.5
Brookings 91.1	Crescent City 91.1	Langlois, Sixes 91.3	Parts of Port Orford, Coquille 91.9
Burney 90.9	Etna/Ft. Jones 91.1	LaPine, Beaver Marsh 89.1	Redding 90.9
Camas Valley 88.7	Gasquet 89.1	Lincoln 88.7	Sutherlin, Glide TBA
Canyonville 91.9	Gold Beach 91.5	Mt. Shasta, McCloud, Dunsmuir 91.3	Weed 89.5
Cave Junction 89.5	Grants Pass 88.9		
Chiloquin 91.7	Happy Camp 91.9		

News & Information



- AM Transmitters provide extended regional service.
- FM Transmitter

Stations

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

KTBR AM 950
ROSEBURG

KRVM AM 1280
EUGENE

KSYC AM 1490
YREKA

KMJC AM 620
MT. SHASTA

KPMO AM 1300
MENDOCINO

KNHM 91.5 FM
BAYSIDE/EUREKA

Monday through Friday

5:00am BBC World Service
7:00am Diane Rehm Show
8:00am The Jefferson Exchange
10:00am Here and Now
11:00am Talk of the Nation
1:00pm To the Point
2:00pm The World
3:00pm Fresh Air with Terry Gross

KTBR/KRVM LANE & DOUGLAS CO. ONLY

3:00pm News & Notes

4:00pm The Connection
6:00pm Fresh Air (repeat of 3pm broadcast)

KTBR/KRVM LANE & DOUGLAS CO. ONLY

6:00pm News & Notes (repeat of 3pm broadcast)

7:00pm As It Happens
8:00pm The Jefferson Exchange (repeat of 8am broadcast)
10:00pm BBC World Service

Saturday

5:00am BBC World Service
8:00am Marketplace Money

9:00am Studio 360
10:00am West Coast Live
12:00pm Whad'Ya Know
2:00pm This American Life
3:00pm A Prairie Home Companion
5:00pm Selected Shorts
6:00pm Fresh Air Weekend
7:00pm Tech Nation
8:00pm New Dimensions
9:00pm BBC World Service

Sunday

5:00am BBC World Service
8:00am To the Best of Our Knowledge
10:00am On The Media
11:00am Marketplace Money
12:00pm Prairie Home Companion
2:00pm This American Life
3:00pm Studio 360

KTBR/KRVM LANE & DOUGLAS CO. ONLY

3:00pm Le Show

4:00pm Zorba Paster on Your Health
5:00pm Healing Arts
6:00pm People's Pharmacy
7:00pm The Parent's Journal
8:00pm BBC World Service

Jefferson Public Radio

E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

Programming

e-mail: lambert@sou.edu

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are linked on our website (<http://www.ijpr.org>) under "JPR Programs." Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at daily@jeffnet.org

Marketing & Development

e-mail: westhelle@sou.edu

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

Membership / Signal Issues

e-mail: whitcomb@sou.edu

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

Administration

e-mail: christim@sou.edu

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

Suggestion Box

e-mail: jeffprad@jeffnet.org

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

Jefferson Monthly

e-mail: hepburna@sou.edu

PROGRAM GUIDE

CLASSICS & NEWS SERVICE

KSOR 90.1 FM
ASHLAND

KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRC 88.3 FM
ASHLAND

KLMF 88.5 FM
KLAMATH FALLS

KOOZ 94.1 FM
MYRTLE POINT/COOS BAY

KNHT 107.3 FM
RIO DELL/EUREKA

LISTEN ONLINE AT www.ijpr.org

DUE TO EARLY PUBLICATION DATES ALL INFORMATION IS SUBJECT TO CHANGE

MONDAY-FRIDAY

5:00am-6:50am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep.

6:50-7:00am
JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon
First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *Featured Works* at 9:05, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm
NPR News

12:06pm-4:00pm
Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm, *Featured Works* at 2:05, and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

4:30-5:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm
All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christensen, Jeff Esworthy and Steve Seel.

SATURDAYS

6:00am-8:00am
Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am
First Concert

Classical music to start your weekend, hosted by Michael Sanford. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, and *Calendar of the Arts* at 9:00am.

10:30am-2:00pm
**JPR Saturday Morning Opera
with Don Matthews**

2:00pm-3:00pm
From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm
Played In Oregon

Host Robert McBride will showcase some of Oregon's best chamber groups, soloists, and full orchestras in performance.

4:00pm-5:00pm
All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm
EuroQuest

Host Jonathan Groubert brings public radio listeners a wide-ranging view of topics each week spanning Europe and crossing the boundaries of government, art, environment, science and more.

5:30pm-7:00pm
On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am
State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Steve Seel and Valerie Kahler.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am
Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am
St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00am-2:00pm
Siskiyou Music Hall

Classical music hosted by Mindy Ratner.

2:00pm-3:00pm
Indianapolis On The Air

3:00pm-4:00pm
CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm
All Things Considered

The latest news from NPR.

5:00pm–7:00pm

To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm–8:00pm

Leonard Bernstein: An American Life

8:00pm–2:00am

State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Steve Seel and Valerie Kahler.

FEATURED WORKS

* indicates August birthday

First Concert

- Aug 1 M C.P.E. Bach: Sonata in C for viola da gamba
- Aug 2 T Ravel: *Menuet antique*
- Aug 3 W Farkas: *Early Hungarian Dances*
- Aug 4 T Chopin: Nocturne in D flat major
- Aug 5 F Rameau: Suite from *Abaris ou les Boréades*
- Aug 8 M Chaminade*: Piano Trio No. 1
- Aug 9 T Scarlatti/Drake: Keyboard Sonatas for harp
- Aug 10 W Brahms: Rhapsodies, op. 79
- Aug 11 T Lisogub: Cello Sonata in C minor
- Aug 12 F Biber*: Sonata No. 84 in E major
- Aug 15 M Coleridge-Taylor*: *Valse-Suite*, op. 71
- Aug 16 T Schubert: String Quartet in C major, D. 32
- Aug 17 W Mertz*: 3 Guitar Duets
- Aug 18 T Salieri*: Concerto in C for flute & oboe
- Aug 19 F Molino: Nocturne No. 3
- Aug 22 M Debussy*: *La Mer*
- Aug 23 T Gershwin: Three Preludes
- Aug 24 W Liszt: Ballade No. 2 in B minor
- Aug 25 T Bernstein*: *Chichester Psalms*
- Aug 26 F Dvorák: Romance in F minor, op. 11
- Aug 29 M Bach: Keyboard Concerto No. 4 in A major
- Aug 30 T Vivaldi: Concerto for 2 mandolins, RV 532
- Aug 31 W Sibelius: Two Pieces for cello, op. 77

Siskiyou Music Hall

- Aug 1 M Arvo Part: *Spiegel im Spiegel*
- Aug 2 T Bliss*: Sonata for Violin & Piano
- Aug 3 W Carl Stamitz: Viola Sonata in D, Op. 1
- Aug 4 T William Schuman*: Symphony No. 4
- Aug 5 F Bantock*: Cello Sonata in F sharp minor
- Aug 8 M Bosmans: Concertino for Piano & Orchestra
- Aug 9 T Georges Onslow: Symphony No. 2 in D minor
- Aug 10 W Glazunov*: *Karelian Legend*, Op. 99
- Aug 11 T William Grant Still: Symphony No. 1, "Afro-American"
- Aug 12 F H.I.F. Biber*: Partita No. 1 from *Harmonia Artificiosa*
- Aug 15 M Tchaikovsky: String Quartet No. 1 in D
- Aug 16 T W.A. Mozart: Piano Quartet No. 1, K.478
- Aug 17 W Peter Sacco: Piano Concerto No. 1
- Aug 18 T Copland: Film Suite from *The Red Pony*
- Aug 19 F Enesco*: Quintet, Op. 29

- Aug 22 M Saint-Saens: Violin Sonata No. 1
- Aug 23 T J.S. Bach: Partita in G minor
- Aug 24 W Antonin Reicha: Quintet in A, Op. 91 No. 5
- Aug 25 T Franz Schubert: Trio in B flat, Op. 99
- Aug 26 F Myaskovsky: Symphony No. 24 in F minor
- Aug 29 M Telemann: Concerto in G major
- Aug 30 T Mendelssohn: Sonata for Viola & Piano in C minor
- Aug 31 W Dvorak: Piano Trio, Op. 21

HIGHLIGHTS

JPR Saturday Morning Opera with Don Matthews

- August 6 • *Werther* by Jules Massenet**
Nicolai Gedda, Victoria de los Angeles, Mady Mesplé, Roger Soyer, Jean-Christophe Benoit, Christos Grigoriou, André Mallabrera, Voix d'enfants de la maîtrise de l'O.R.T.F., Georges Prêtre, conductor.
- August 13 • *L'Incoronazione di Poppea* by Claudio Monteverdi**
Arleen Auger, Della Jones, Linda Hirst, Gregory Reinhart, James Bowman, Sarah Leonard, Adrian Thompson, Catherine Denley, City of London Baroque Sinfonia, Richard Hickox, conductor.
- August 20 • *Jenufa* by Leos Janacek**
Karita Mattila, Anja Silja, Jorma Silvasti, Jerry Hadley, Eva Randová, Chorus and Orchestra of the Royal Opera House, Covent Garden, Bernard Haitink, conductor.
- August 27 • *La Sonnambula* by Vincenzo Bellini**
Maria Callas, Nicola Zaccaria, Fiorenza Cossotto, Nicola Monti, Mariella Angiolotti, Dino Mantovani, Franco Ricciardi, Orchestra and Chorus del Teatro alla Scala, Antonino Votto, conductor.

Saint Paul Sunday

- August 7 • Colin Carr, cello; Lee Luvisi, piano**
Robert Schumann: Adagio and Allegro, Opus 70
Johann Sebastian Bach: Cello suite No. 6 in D major –Sarabande
Johannes Brahms: Sonata No. 1 for Cello and Piano in e minor, Opus 38
- August 14 • The Romeros**
Michael Praetorius: Bransle de la torche –Ballet –Volta
Isaac Albeniz; arr. Pepe Romero: Granada
Celedonio Romero: Zapateado
Luigi Boccherini; arr. Pepe Romero: Introduction and Fandango
Jeronimo Gimenez; arr. Pepe Romero: La Boda de Luis Alonso
Pepe Romero: Fiesta en Cadiz (Homage a Sabicas)
Celedonio Romero: Noche en Malaga
- August 21 • Antares**
Stephan Freund: Dodecaphunphrolic Walter Rahl: Quartet for clarinet, violin, cello and piano, Opus 1 –I. Allegro Moderato
Paul Hindemith: Quartet for clarinet, violin, cello and piano –III. Ma ß ig Bewegt–Lebhaft-Ruhig Bewegt–Sehr Lebhaft

Olivier Messiaen: Quartet for the End of Time –VII. Cluster of rainbows, for the Angel who announces the end of Time

John Mackey: Breakdown Tango (2000)

August 28 • Concertant

Johannes Brahms: Sextet in B flat Major, Op. 18 –I. Allegro ma non troppo
Pyotr Tchaikovsky: Sextet in d minor, Op. 70 ("Souvenir de Florence") –I. Allegro con spirito –II. Adagio cantabile e con moto Moderato
Johannes Brahms: Sextet in B flat Major, Op. 18 –III. Scherzo

From The Top

August 6 • Special guest Nadja Salerno-Sonnenberg joins host Christopher O'Riley and his young musical guests for a great program recorded at Jordan Hall in Boston.

August 13 • *From the Top* will be Waikiki wacky with an all-Hawaiian show for the program's first visit to the Pacific paradise. We'll hear a spirited teenage piano trio perform the music of Mendelssohn, we'll meet a 14-year-old slack-key guitarist and hear him perform some traditional Hawaiian music, and we'll even get to know a surfing bassoonist.

August 20 • Broadcasting from New England Conservatory's Jordan Hall, today's program features talented performers aged 13–18, including a flutist from Kentucky performing from George Enesco's Cantabile et Presto and a chamber ensemble from the Juilliard School's Pre-College Division playing the first movement of Beethoven's "Ghost" Trio. Also, Roving Reporter Hayley Goldbach helps the youngest performer on today's program introduce us to her very grumpy best friend.

August 27 • *From the Top* is in bluegrass country, introducing audiences to some wonderful ensembles in this music rich area. Broadcasting from Comstock Concert Hall at the University of Louisville, viewers will enjoy Symphony No.2 in D Major, performed by The Youth Performing Arts School Philharmonia, conducted by Lyndon Lawless and comprised of 35 talented young performers ages 15–18. In addition to performances by three young soloists playing the piano, cello, and violin, respectively, the show will feature the Northern Hills Bassoon Ensemble made up of six young artists ages 13–17.



The Romeros perform August 14 on *Saint Paul Sunday* on JPR's *Classics & News* service.

TUNE IN



Sundays 10am on Rhythm & News

roarsqueal
clickclack
tappatappa
ticktick
ee-ee-eee
car talk



Mixing wisecracks with muffler problems and word puzzles with wheel alignment, Tom & Ray Magliozzi take the fear out of car repair.

Saturdays at 11am on the Rhythm & News Service

Sundays at 3pm on the Classics & News Service

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Saturdays 10pm on Rhythm & News

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MONDAY-FRIDAY

5:00am-9:00am
Morning Edition

The latest in-depth international and national news from national Public Radio, with Renee Montagne and Steve Inskeep. Plus local and regional news at 6:50, hosted by Kurt Katmar.

NORTHERN CALIFORNIA ONLY:

7:50am
California Report

A daily survey of California news, following *Morning Edition*, produced by KQED, San Francisco.

9:00am-3:00pm
Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

3:00pm-5:30pm
All Things Considered

The latest news from NPR, with hosts Robert Siegel, Michelle Norris and Melissa Block.

5:30pm-6:00pm
The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

6:00pm-8:00pm
The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00pm-10:00pm
Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am
Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on IPR only.)

SATURDAYS

6:00am-10:00am
Weekend Edition

The latest national and international news from NPR.

10:00am-11:00am
Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

11:00-Noon
Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-1:00pm
E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-achievement Award, given to ordinary people making an extraordinary difference in their own towns.

1:00pm-3:00pm
West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

3:00pm-4:00pm
AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

4:00pm-5:00pm
The World Beat Show

Host Jeannine Rossa blends knowledge and love of world music for an entertaining, accessible and educational hour.

5:00pm-6:00pm
All Things Considered

The latest national and international news from NPR.

6:00pm-8:00pm
American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00pm-9:00pm
The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00pm-10:00pm
The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it deja vu? Or what?

10:00pm-2:00am
The Blues Show

Four hours of Blues from the JPR library hosted by Paul Howell and Derral Campbell.

SUNDAYS

6:00am-9:00am
Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am–10:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am–2:00pm

Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm–3:00pm

Rollin' the Blues

Derral Campbell presents an hour of contemporary and traditional blues.

3:00pm–4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm–5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm–6:00pm

All Things Considered

The latest national and international news from NPR.

6:00pm–9:00pm

The Folk Show

Keri Green and Cindy DeGroft bring you the best in contemporary folk music.

9:00pm–10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm–11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm–2:00am

Late Night Jazz with Bob Parlocha

HIGHLIGHTS

Marian McPartland's Piano Jazz

August 7 • Sharon Freeman

Sharon Freeman not only plays the piano and French horn expertly, but she is a composer and arranger, too. On this *Piano Jazz*, she demonstrates her versatility by playing her own "Waltz For Achim" on piano and then performs a French horn solo of "Body and Soul." Freeman and McPartland wind up the hour with the Mary Lou Williams tune, "Roll Em."

August 14 • Sue Mingus and Boris Kazlov

Celebrating the life and music of the late virtuoso bassist and avant-garde composer, Charles Mingus, *Piano Jazz* welcomes his widow, Sue Mingus. One of the foremost jazz composers of his day, Mingus wrote over 300 scores and recorded over 100 albums. Musically, his technical command of his instrument set the standard for the avant-garde scene. Mingus passed away in 1979, and his wife carries on his legacy. Joined by Bassist Boris Kazlov, McPartland relives the Mingus classic "Good Bye Pork Pie Hat," before painting a musical "Portrait of Charles Mingus."

August 21 • Barry Harris

As the "keeper of the bebop flame," Harris is committed to preserving jazz through education and performance. His weekly workshops influence the lives of many young musicians. Here he demonstrates how he earned the reputation as one of the most inven-

tive and respected pianists today when he solos on "It Could Happen to You." McPartland and Harris show off their bebop chops on Charlie Parker's "Au Privave."

August 28 • John Dankworth and Cleo Lane

Recorded at the BBC in London, Marian welcomes jazz's royal couple — John Dankworth and Cleo Lane. Dankworth made his name as an alto saxophonist, bandleader, and arranger; while his wife, contralto Cleo Lane, is accomplished in opera, lieder, pop music, and jazz. Lane sings McPartland's "In The Days Of Our Love," and the trio gets together for "Lady Be Good."

The Thistle & Shamrock

August 7 • Flute and Whistle

The flute may be the closest any instrument comes to reproducing the expressions of the human voice. It is the music of breathing. Chris Norman, Cathal McConnell, Lunasa, Claire Mann, and more play Celtic flute and whistle for us.

August 14 • Words and Music

Uncover musical connections with Stevenson, Yeats, Scott, and other literary figures in the company of Bonnie Rideout, Loreena McKennitt, Battlefield Band, and Jean Redpath.

August 21 • Song Beat

Hebridean tweed workers' songs, rowing songs, hiking songs, mouth music — their lyrics take a back seat to their integral rhythms, lightening the work and keeping the singer going. Get into the rhythm of the song with Catherine-Ann MacPhee, Ossian, and Christy Moore.

August 28 • Time to Dance

The infectious rhythms of Celtic music were always intended to bring you to your feet and set you dancing. Limber up for this hour of music, featuring Alasdair Fraser, Trian, and a pair of traditional dance bands from Ireland and Scotland.



Sue Mingus (above) and bassist Boris Kazlov join Marian McPartland in a tribute to Charles Mingus August 14 on *Marian McPartland's Piano Jazz*.

A "Heart Healthy" recipe
from

Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

FANCY HOBO STEW WITH TILAPIA

(Makes 4 servings)

1/2 lb Asparagus spears
1 Lg Carrot, sliced
1 Med Green pepper, sliced
1/4 lb Onion, chopped
1/2 lb Mushrooms, chopped large
4 4 oz Tilapia fillets
2 Tbsp Extra virgin olive oil
2 Tbsp Lime juice
1/4 Cup Vermouth
3 Cloves Garlic, crushed
Salt & lemon pepper to taste

Preheat grill to medium-high heat.

Trim thick, tough base from bottom of asparagus. If asparagus spears are large, cut into smaller strips. Cut four 12-inch pieces of aluminum foil. Divide asparagus spears, carrots, green peppers, onions, and mushrooms evenly among sheets of foil. Place a fillet on top of each mound of vegetables. Stir together olive oil, lime juice and vermouth; drizzle equal portions on each fillet. Sprinkle with garlic, salt and lemon pepper.

Fold foil edges together, and crimp to form a seal. Cook on grill for 10-12 minutes. Carefully remove from heat, unwrap, and serve hot.

Nutritional Analysis

Calories 12% (238 cal)
Protein 49% (25 g)
Carbohydrate 4% (13.9 g)
Total Fat 13% (10.1 g)
Saturated Fat 6% (1.6 g)
Mono-Unsaturated 25% (6.2 g)

Bon Appetit & Stay Well!

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MONDAY-FRIDAY

5:00am-7:00am

BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

News & Notes

A news program, which highlights social, political and cultural issues, hosted by Emmy Award-winning journalist Ed Gordon.

4:00pm-6:00pm

The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

Fresh Air with Terry Gross

Repeat of 3pm broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

6:00pm-7:00pm

News & Notes

Repeat of 3pm broadcast.

7:00pm-8:00pm

As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-1:00am

BBC World Service

SATURDAYS

5:00am-8:00am

BBC World Service

8:00am-9:00am

Marketplace Money

Kai Ryssdal hosts an hour-long program which addresses issues of personal finance in terms everyone can understand.

9:00am-10:00am

Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

Whad'Ya Know with Michael Feldman

Whad'Ya Know is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

A Prairie Home Companion with Garrison Kellor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, and Joel Gray. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York

and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

Selected Shorts

A program that matches Oscar and Tony Award-winning actors with short stories written by acclaimed contemporary and classic authors.

6:00pm-7:00pm

Fresh Air Weekend

7:00pm-8:00pm

Tech Nation

8:00pm-9:00pm

New Dimensions

9:00pm-1:00am

BBC World Service

SUNDAYS

5:00am-8:00am

BBC World Service

8:00am-10:00am

To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

On The Media

A program that decodes what is heard, read, and viewed in the media every day.

11:00am-12:00pm

Marketplace Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

Studio 360

Repeat of Saturday's broadcast.

KTBR/KRVM LANE & DOUGLAS CO. ONLY:

3:00pm-4:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm
People's Pharmacy

7:00pm-8:00pm
The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-1:00am
BBC World Service

PROFILE

From p. 18

Associates, Inc., affiliated with three Members 1st Credit Unions and two Siskiyou Central Credit Unions. He is married to Jenny Pierce and they have one daughter, Lisa Pierce, of Carson City, NV.

Asked what the most memorable show has been in the first year, he replies that, "Without a doubt the plays for the elementary school children are the most rewarding, such as the performances of 'Annie' and 'Sleeping Beauty.' In a single day, nearly 3000 children in the community have the opportunity to experience live theatre." ■



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Theater

◆ The Oregon Shakespeare Festival is currently performing: Shakespeare's *Richard III*, *12th Night*, and *Love's Labor Lost*; Christopher Marlowe's *The Tragical History of Doctor Faustus*; *Napoli Milionaria!* by Eduardo De Filippo; *The Gibraltar*, a drama by Octavio Solis commissioned by OSF; *Room Service*, a screwball homage to theater; August Wilson's award-winning play *Ma Rainey's Black Bottom*; and *The Belle's Strategem*, a comedy by Hannah Crowley. Performances at 1:30 & 8 pm, backstage tours at 10 a.m. Tuesday-Sunday. OSF Theaters are located on Pioneer Street in Ashland. (541) 482-4331 www.osfashland.org.

◆ The Camelot Theater presents *Children of Eden* thru August 14th. From the creators of *Godspell*, *Pippen* and *Les Miserables* comes a joyous musical about parents, children and children who inevitably become parents. Told through the stories of Adam, Eve, Noah, their children and their father, *Children of Eden* looks at the pleasures and pains of parenting. "An expansive, ambitious musical...a rich score with pageantry and sweep." — *L.A. Times*. 8 pm Thurs-Sat; 2 pm Sun. *The Heidi Chronicles* begins its run Aug. 31st. \$17 general/ \$15 seniors and students. The Camelot Theater is at Talent Ave. & Main St, Talent. (541) 535-5250.

◆ Oregon Stage Works presents *Proof* thru Aug. 15th. *Proof* is an intellectual who-done-it by David Auburn that won both the Pulitzer Prize and the Tony Award in 2001. This story asks *who* actually created a groundbreaking new mathematical proof that could only be the product of genius: the father, a brilliant mathematician before his mind began to disintegrate or the daughter who left college to come home and take care of him until he died? 8 pm. Fridays, Saturdays, and Mondays at 8 pm and Sunday matinees at 2 pm. Adults \$17, students \$10. OSW is located at 185 A Street in the A Street Marketplace, Ashland. (541) 482-2334 or www.oregonstageworks.org.

◆ Artattack Theater presents *Great Highway*, a

world premiere by Wendy Weiner with Octavio Solis thru August 8th. After receiving a mysterious postcard from his brother, twenty-year-old cowboy Russ and his fiancée Paisley leave the baby with mama and embark on a journey across the country. Russ hasn't been the same since Todd disappeared, and Paisley has her own secret reasons for wanting to find him. Meanwhile, Todd is discovering that home is sometimes where you least expect it. This new drama explores what happens when cultures collide. "Funny and touching from the sad and



The Fire House Gallery presents its 58th Annual AAUW Southern Oregon Art Show & Sale, August 3-26th.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to paulchristensen@earthlink.net

August 15 is the deadline for the October issue.

For more information about arts events, listen to JPR's Calendar of the Arts

seamy to the proud and arrogant,"—San Francisco Bay Times. 8 pm, Fri-Sat & Mon; 2 pm Sun. Located at 310 Oak St., Ashland. (541) 482-6505

Music

◆ The Tommy Foundation presents the legendary Carol Channing to benefit missing children and child safety on August 13th. 8 pm. All seats \$50. At The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000

◆ The Britt Institute presents a series of free concerts in August: on August 1st, a Vocal Arts Faculty Recital at 8 pm; on August 5th, a Vocal Arts Student Recital at 3:30 pm; on August 9th, a Piano Institute Faculty Recital at 8 pm; on August 12th, a Chamber Strings Student Recital at 3 pm.; and on August 13th, a Piano Institute Student Recital at 3 pm. All performances will be held at the Music Recital Hall, Southern Oregon University, Ashland. (541) 779-0847

◆ The Britt Festival presents a wide range of musical acts throughout the month. From classical soloists to B.B. King and Bela Fleck. Performances begin at 8 pm unless noted otherwise. Call for ticket prices and times. The Britt Festivals Gardens and Amphitheater are located at the intersection of Fir and First Streets, Jacksonville. (800) 882-7488, (541) 773-6077 or visit www.brittfest.org

◆ Oregon Cabaret Theatre presents *Tapestry: The Songs of Carole King* thru Sept. 4th. As a young songwriter, Carole King filled the radio airwaves of the 1960's and 1970's with pop hits that helped define a generation. This

show uses a singing-dancing ensemble and rocking band to lay out her most memorable hits: "One Fine Day," "Hey Girl," "It's Too Late," "So Far Away," "You've Got A Friend," "Natural Woman," and many more. Thurs-Mon at 8 pm, Sunday brunch matinees at 1 pm. Sun-Thurs: \$21/23; Fri-Sat: \$25/27. 1st and Hargadine Streets, Ashland. (541) 488-2902.

◆ Connect the Dots presents *Chicago* thru Aug. 14th. Murderesses Velma Kelly, a chanteuse and tease who killed her husband and sister after finding them in bed together, and Roxie Hart, who killed her boyfriend when



Phyllis Trowbridge's "Near Pomo Camp" featured at Houston's Custom Framing & Fine Art through August.

she discovered he wasn't going to make her a star, find themselves on death row together and fight for the fame that will keep them from the gallows in 1920s Chicago. Connect the Dots is located in Grants Pass. (541) 476-7434.

Exhibits

◆ The Schneider Museum of Art presents a Robert Emory Johnson Retrospective thru September 17th. At Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ The Living Gallery features Deborah Garber's *Landscapes - Real and Imagined* in pastels and oils. Opening reception with the artist is on August 5th, 5-8 pm. The show runs through the month. The gallery is located at 20 S. First Street, downtown Ashland. 482-9795. Open daily through August. www.thelivinggallery.com

◆ Ambus Art presents Eileen Bowie's mixed media paintings. The exhibit, *Again Then*, incorporates the concepts of repetitions in time, feelings of déjà vu, and the actuality (or not) of circular time perceived through our senses. A reception for the artist will be held August 14, 1-4 pm. Historic Orth Building, 150 S. Oregon St., Jacksonville. (541) 899-4477 www.ambusart.com

◆ The Wiseman Gallery presents *Beyond the Walls* thru August 25th. Irena Kononova's oil paintings explore spatial relationships with sand mixed with oils to create a symbolic gestures of reconciliation between the world of art and the world of nature. Rogue Community College, 3345 Redwood Hwy, Grants Pass. (541) 956-7339

◆ Fire House Gallery presents its *58th Annual AAUW Southern Oregon Art Show & Sale*, August 3-26th. This community art show features local artist and student art award recipients. Categories include: youth, amateur, and professional in watercolor, oil & acrylic, drawing & pastel, photography, 2-D mixed media, sculp-

ture, fiber, and functional ceramics. Fire House Gallery 214 SW 4th Street, Grants Pass

◆ Houston's Custom Framing & Fine Art introduces artist Phyllis Trowbridge thru Aug. 31st. This new body of work features locations throughout the Rogue Valley. An artist reception will be held on July 1st, 5-8 pm. Houston's Custom Framing & Fine Art is located at 270 E. Main St., Ashland. (541) 482-1983.

◆ The Siskiyou Woodcraft Guild Summer Show returns to the Great Hall on August 12th-14th. Over a dozen members of the guild will exhibit work in many different areas from elegant and imaginative fine furniture, beautiful wood turned sculptures and vases to musical instruments and decorative wall objects. This is a rare opportunity to view, purchase or custom-order fine furniture and woodworking. This sum-



The Siskiyou Woodcraft Guild Summer Show returns to the Great Hall on August 12th through the 14th in Ashland.

mer the show will be accompanied at intervals throughout the weekend by top local jazz musicians, including Ed Dunsavage on Friday night, 5:30-7 pm. Admission is free. Aug. 12th, 1-8 pm, Aug. 13th, 10-8 pm, and Aug. 14th, 10-5 pm. At the Oregon Shakespeare Festival Great Hall, 70 East Main St. Ashland. (541) 482-4829. www.siskiyouguild.org

Festival

◆ Common Ground Film Festival presents a variety of films in August:

Facing the Enemy - August 1st. Does reaching out to the enemy constitute betrayal of your own side? How does an individual make the choices between vengeance or justice, reconciliation or forgiveness? Facilitated discussion follows the film. Facilitator: Echo Fields, Associate Professor of Sociology,

Stranger with a Camera - August 15th. An exceptionally moving film about a people and a place often misunderstood by the outside world. Immersed in Appalachian place and culture, the film is a far-reaching study about the power of images. Facilitator: Tom Olbrich, Executive Director of Ashland Independent Film Festival.

Forbidden Marriages in the Holy Land - August 22nd. Exploring the lives and loves of eight mixed marriages from different generations and backgrounds uncovers the human side of the Arab-Israeli conflict. Facilitator: Rich Lang, Campus Minister, SOU.

All films 7-9 pm. \$5 per film/\$35 for series. At SOU's Meese Auditorium, 1250 Siskiyou Blvd, Ashland. (541) 552-6331

UMPQUA

Theater

◆ Centerstage presents *The King & I* on August 4-7th. Thurs-Sat 7:30 pm, Sun 2pm. Umpqua Community College, 1140 College Road, Roseburg. (541) 440-4691 www.umpqua.cc.or.us

CONTINUED ON PAGE 31

The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. *The Jefferson Exchange* welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and an array of fascinating guests on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, AM1300 in Mendocino, and KNHM 91.5FM in Bayside/Eureka. For the guest schedule see our web site at www.jeffexchange.org.

www.jeffexchange.org



RECORDINGS

Don Matthews

Watching Opera on JPR

Well-known NPR personality Ira Glass has said that radio is your most visual medium. Each week I present an opera in your home, without scenery, costumes or lights. The drama plays out in your imagination, because the best composers create music that lets you understand what is happening without the benefit of the stage.

Opera was created to combine music and text in a dramatic new way, as well as to recreate the music drama of ancient Greece. This revolutionary art form rejected the complex polyphonic texture of the previous generation, believing that words and the emotions they expressed were being obscured. The "new music" reduced the number of voices and refocused listeners' attention from the purely musical relationships of the various voices to the more direct link of melody and text.

These early efforts, however, remained interested in theatre as spectacle, perhaps because opera was created for lavish celebrations by noblemen of the so-called Florentine Camerata. The earliest complete example that has survived is Roman composer Emilio de Cavalieri's sacred opera, *Rappresentazione di Anima, et di Corpo* (Drama of the Soul and the Body), which premiered in February 1600. (A new recording featuring L'Arpeggiata will be broadcast later this season on JPR's *Saturday Morning Opera*.) Though *La Rappresentazione* is built on archetypes rather than human characters, its new techniques nonetheless elicited a powerful emotional response from the audience. One contemporary wrote that "he had never heard anything more emotional or moving" and that "tears of great abundance fell from his eyes".

But the real father of opera is considered to be Claudio Monteverdi. Even in his first opera, *Orfeo*, written in the spectacular mode of his contemporaries, Monteverdi's ability to create compelling characters set him apart. By the time of

his last opera, *L'Incoronazione di Poppea* (The Coronation of Poppea), written thirty-five years later, audience's tastes and Monteverdi's gifts had come even more into synch. (You can hear *Poppea* on August 13.) This may be in part because audience members had changed. They were no longer exclusively courtiers; composers had to attract a large segment of the paying public. And what the public wanted was people whose passions they could identify with. Without court backing, furthermore, there was little money for extras like a large orchestra and chorus. The result was a more supple, more expressive vocal line that conveyed characters' feelings directly, even when they are the remote historical figures, Nero and Poppea. One of the most beautiful examples of his mature style is the final duet, "Pur ti miro, pur ti godo" (I gaze at you, I possess you). The two lovers sing of their passions over a simple repeated bass line. Nero and Poppea alternate declarations of love, long-delayed gratification and lust until their voices come together at last, separated by the smallest interval in music, a minor second. This interval brings them as close as they can be in music and still be different; the result is also the most dissonant interval in music. The duet ends in unison, but the memory of that unsettling dissonance remains.

This powerful directness becomes rarer as audiences demanded ever increasing pyrotechnics from their prima donnas. It is Mozart who stands out against this trend with his elegant and beautiful vocal line and witty orchestration that brought emphasis back to full-bodied characters and their situations. In *Le Nozze di Figaro*, he found the right vehicle for his talents. The story is from a well read play of the period, but its potential is more fully realized when Mozart adds his music. It's that element that makes the characters really come alive.

We hear an example of this in the char-

acter of the Countess, who first enters in the Beaumarchais play as one character among many. In Mozart's opera, she enters alone. In an instant, we know who she is and how she feels. His use of the orchestral colors, especially the warmth and longing in the woodwinds, combined with the aching melody of "Porgi, amor," manages to simultaneously convey both the richness of her surroundings and her loneliness.

And finally we turn to the great Italian composer, Giuseppe Verdi, and to his dramatic masterpiece, *Otello*. In this opera, Verdi combines Monteverdi's directness of melodic expression with Mozart's use of the orchestra in expressing character and drama. As an example, take the finale of Act Two. Here Iago relates a dream of Cassio's he claims to have overheard in which Cassio declares his love for Desdemona. The melody is simple, almost mockingly so, and the orchestration reveals the underlying disdain Iago holds for the man he claims to support. As Iago utters the name Cassio, *Otello* erupts in uncontrollable rage. With the word "Sanguel!" (blood!), *Otello* swears vengeance on both supposed lovers. At this point melody falls away altogether. The orchestra churns beneath *Otello*'s cries. As Iago and *Otello* join together swearing vengeance, the strings leap up, screaming a rage that is beyond *Otello*'s utterance. Even if we don't understand the Italian, we know in our bones what it means and how the power of the music is informing us in ways that words alone cannot.

I hope you will give opera a try, knowing that what you hear is more than just large people screaming at each other in a foreign language. Join me every Saturday morning at 10:30 and watch opera on JPR. ■

The host of JPR Saturday Morning Opera, Don is a voice teacher and member of the Music faculty at SOU. He has appeared as 'Elijah' with the Siskiyou Singers, in OSW's production of *Our Town*, and is currently performing in *Children of Eden* at the Camelot Theatre.

ARTSCENE *From p. 29*

Music

◆ Music on the Half Shell Free Summer Concert Series presents concerts on Tuesdays, 7-9 pm.: on August 2nd, Patty Griffin; on August 16th, Asleep at the Wheel; and on August 23rd, The Blind Boys of Alabama & Susan Tedeschi. Free. Nichols Bandshell, Stewart Park, Roseburg. (541) 677-1708

◆ The Oregon State Bluegrass Festival runs August 26th-28th. Friday from 7 pm, Saturday 2-10 pm, Sunday 10-3 pm. Riverbend Park, Winston. (541) 672-6571. www.oregonstatebluegrassfestival.com

NORTH STATE

Music

◆ Positive Productions presents The Waybacks on August 17th. 8 pm. " ...Few bands have produced instrumental virtuosos who can follow the lead of newgrass icons like Sam Bush, Tony Rice and David Grisman ... The Waybacks, on the other hand, feature ... hot pickers who are destined to become revered new-acousticians, thanks to their individual solo styles and the band's novel and irreverent tenor."—*Acoustic Guitar Magazine*. \$12 in advance or \$15 day of show Sengthong's Blue Sky Room 5843 Dunsmuir Ave. (530) 641-4099

Theater

◆ Riverfront Playhouse presents *Life of the Party* by Marrijane Hayes and Joseph Hayes. Thru August. The Riverfront Playhouse is at 1620 East Cypress, Redding. (530) 225-4130

Exhibits

◆ The Turtle Bay Museum presents *Realism Today: Allied Artists of America Invitational* thru Oct. 29th. This traveling exhibition features a distinguished group of New York contemporary artists using landscapes, portraiture, and still life as the focus of their paintings and sculptures. "Realism" has been defined in many ways throughout the history of art, but this group defines it simply as one of many ways of representing the world around us. \$11 Adults, \$9 Seniors, \$6 Children - Shasta County Residents receive \$1 off. Turtle Bay Exhibition Park, Redding. (530) 243-8850 www.turtlebay.org

◆ The North Valley Art League exhibits a Miniature Paintings Show and a Members Show, entitled *Everything Under the Sun*. The Miniature Show is a yearly event that offers a fun and challenging venue for artists to create and show their miniature masterpieces. Aug. 9th-Sept. 3rd. Free. 11-4 pm. The Cottage Gallery, Carter House 48 Quartz Hill Road, Redding. (530) 243-1023.

Festival

◆ The Solar Living Institute presents *SolFest X* on Aug. 20th-21st. 10-7 pm. The nation's largest renewable energy demonstration festival, *SolFest* features a full roster of celebrated artists, including folk legend Holly Near and guitar wizard Alex de Grassi, along with numerous notable speakers, green vendors and exhibitors. \$15/day, \$20/2-days. 13771 So. Hwy. 101, Hopland. (707) 744-2017

OREGON & REDWOOD COAST

Music

◆ The Pistol River Concert Association presents Flamenco Ensemble on Aug. 20th, 8 p.m. Mark Taylor studied flamenco guitar extensively in Spain over a period of 15 years learning the art of solo guitar as well as accompaniment of song and dance. \$15. At Pistol River Friendship Hall, Pistol River. (541) 247-2848

Exhibition

◆ The Coos Art Museum presents two maritime exhibits thru Oct. 8th. *Pacific Scrolls* includes seascapes of the Oregon Coast line, created in the traditional manner of Japanese rice paper scrolls, and *Waterways of Victor West* includes excerpts from the Victor C. West Collection depicting the many vessels used for transportation on the waterways of the Coos Bay. Coos Art Museum, 235 Anderson Ave, Coos Bay. www.coosart.org. (541) 267-3901

◆ The Humboldt Arts Council presents *Lisa Hale: Depicting Spaces, On and Off the Wall* thru Aug. 14th. This installation is a combination of sculpture and painting utilizing the repetition of multiple shapes as a metaphor for communities in urban and rural environments. Also presented is *Meet Morris* thru Aug. 21st. An exhibition of prints, paintings and interpretive materials that explores the life and career of Morris Graves. From Aug. 6th-Sept. 25th: Makoto Furukawa's photographs of and from Japan. The Morris Graves Museum of Art is located at 636 F St. Eureka (707) 442-0278

Festival

◆ The Brookings Harbor Festival of the Arts presents the *12th Annual Festival of the Arts* on Aug. 20th-21st. Over 100 juried Fine Arts and Crafts. 10-5 pm. Free admission, parking, shuttle, artists' demonstrations, entertainment, and children's art corner. Located by the Boardwalk at the Port of Brookings Harbor. (541) 469-7120 ■



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Rhythm & News

AS IT WAS

Southern Oregon's First TV Station

Dawna Curler

Television, which began to take hold in the late 1940s, didn't come to Southern Oregon until August 1, 1953.

On that day, KBES-TV, now KOBI, Channel 5, went on the air for the first time. The station and antenna were located near Gold Hill, Oregon, and the primary reception area covered the Grants Pass, Medford, and Ashland region, with signals reaching as far away as Coos Bay and Klamath Falls in Oregon, and Yreka and Dunsmuir in Northern California.

The first studio, primitive by today's standards, was described by an *Ashland Daily Tidings* newspaper reporter as, "a hodge-podge of background sets, floodlight fixtures, small tables and what-have you surrounded by a writhing mass of electric light cords that seemed to creep from every conceivable nook and cranny."

Programming was usually limited to afternoon and evening hours but on January 1, 1954, the station broadcast the morning Rose Festival Parade and both the Orange Bowl and Rose Bowl football games. A few months later, Southern Oregon audiences watched Senator Joe McCarthy interrogate suspected communist subversives on their new window to the world.

Yes, television had come to Southern Oregon and life would never be the same again.

Sources: *Ashland Daily Tidings*, December 31, 1953; *The Oregonian*, September 29, 1953; "Television Comes to Southern Oregon", *Table Rock Sentinel*, Spring 1994 by Ronald Kramer; and personal interview with Southern Oregon resident Alice Mullaly.

Just One Vote

Dawna Curler

Voter apathy has been a rising concern during the last half century. Among the many reasons for the downward trend in voter turnout is an increasing sense that

one's vote doesn't matter. For Ella Sloss of Modoc County, California, the power of a single vote did matter. In the 1950 election for county clerk, Sloss beat her opponent by just one vote.

Ella Sloss had already been Modoc County Clerk for 13 years. She was appointed to the office in 1937 when County Clerk L.S. Smith died. She then ran unopposed at election time until the 1950 challenge.

Facing competition for the first time, the 72-year-old Sloss saw no need to campaign. She explained, "I've been here long enough for everyone in the county to know who I am and how well I conduct the office."

As the votes were counted, the results looked grim. Until the absentee ballots were tallied, her opponent had an 86 vote lead. Then the margin narrowed. With one last ballot to be opened, the candidates were tied at 1,682 votes each. When the final vote was read, Sloss gained the majority and retained her office for another term.

At election time, remember the story of Ella Sloss and never underestimate the power of one.

Sources: hnn.us/articles/1104.html Center for History and New Media, George Mason University, *Where Have All the Voters Gone*, by Thomas E. Patterson; w, February 8, 2005; "Ella Christine Rachford Sloss 1876-1963" contributed by Robert Sloss, *Women of Modoc County's Past*, *The Journal of the Modoc County Historical Society* No. 14, 1992, pp.152-154.

A Mystery at Crater Lake

Eric Peters

Crater Lake National Park is known as a place of sublime beauty and seclusion. But on July 19, 1952 a stain appeared on this natural canvas. A murder was committed within the park's boundary and what followed still haunts law enforcement officials to this day. Who murdered Albert Jones and Charles Culhane?

Jones and Culhane, employees of United Motor Company, a subsidiary of General Motors, were two typical salesmen of the 1950s right down to their white shirts and tan slacks, they stood out like

brown ties in a wooden dresser. On the morning of July 19, 1952 they set out for Crater Lake from Klamath Falls, perhaps to mix sightseeing with business. According to the ranger's records, Jones and Culhane arrived at the south entrance to the park at 1:00pm. That was the last time anyone would see them alive.

Early Monday morning, July 21st, following an extensive search, the two missing men were found. They had each been shot dead at close range.

More than fifty years have passed since that fateful day and still no motive, no suspects, no leads, no DNA evidence. It's a mystery as deep and dark as the bottom of Crater Lake itself.

Source: *Crater Lake Murders*,
by Cheryl Ousey, August 2001



Jefferson Public Radio and the Southern Oregon Historical Society have re-launched the popular *As It Was* radio series with SOHS historian Dawna Curler as the new chief writer and script coordinator. Ms. Curler has a M.A. in Museum Studies from SUNY Cooperstown and has worked for SOHS for the past twenty-two years. Her team of writers includes published authors, university students, and staff members of other historical societies in Southern Oregon and Northern California. JPR began airing episodes of *As It Was II* on March 1st, 2005. The series airs Monday through Friday on JPR's *Classics & News Service* at 9:30am and 1:00pm. It also airs during *The Jefferson Daily* - 4:30pm on *Classics & News* and 5:30pm on *Rhythm & News*.

As It Was II is a co-production of Jefferson Public Radio and the Southern Oregon Historical Society. To share stories or learn more about the series visit www.asitwas.org.

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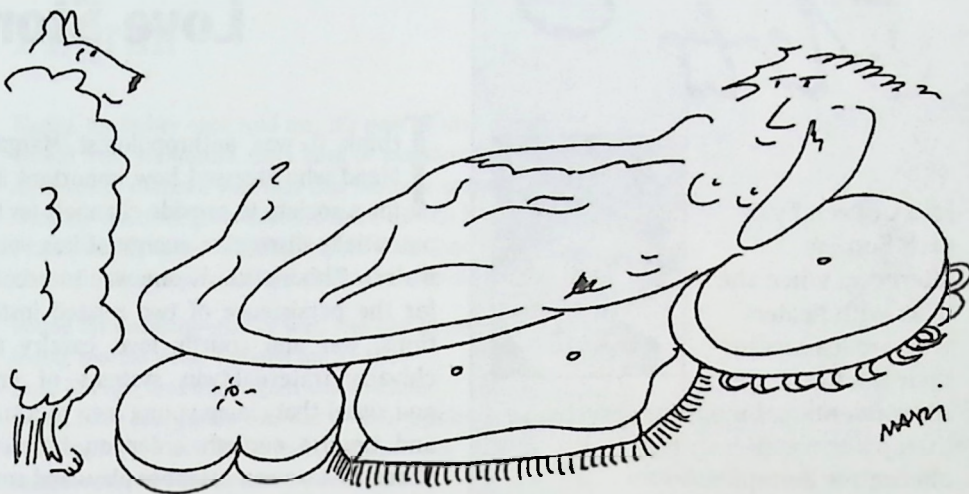
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LITTLE VICTORIES

Mari Gayatri Stein



HE'S A WOLF, BUT I LOVE HIM.

*This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.*

THE TALK OF THE NATION

SM

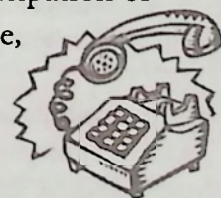


Neal Conan



Ira Flatow

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THEATER AND THE ARTS

Molly Tinsley

Love Story: Part One

I think it was anthropologist Margaret Mead who stressed how important it is for a society to provide channels for the potentially disruptive energy of its young males. This notion is one way to account for the persistence of two related institutions, war and courtly love, cavalry and chivalry—fraternal-twin systems of myth and ritual that clamp young men to a track and impose enough order on hormonal chaos that we can compose plays and songs about it. This summer in the OSF's Elizabethan Theatre and at the Oregon Cabaret Theatre, the focus is Cupid rather than Mars, as wonderful productions of Shakespeare's *Love's Labour's Lost* and *Tapestry: the Songs of Carole King* both indulge courtly, romantic love and also critique it. Shakespeare's more complex *Twelfth Night* evinces this double vision also, and Peter Amster's sublime version which shares the Elizabethan Theatre will be my subject next month.

As part of an entertainment at the end of *Love's Labours Lost*, the clown Moth costumed as Hercules, wrestles a phallic serpent with ambiguous results. The battle seems a fitting emblem for the play as a whole, in which taming testosterone is the overt theme.

Splendidly set by director Kenneth Albers at an Oxford-like university in the 1940's, the production opens on a morning-after terrace littered with wine glasses and articles of clothing, where the King of Navarre and three attending lords prepare to forswear women and surrender to the regulation of intense scholarship: "the mind shall banquet, though the body pine."

Within minutes, who should come knocking on their ivory tower but the Princess of France with three ladies, dressed to the nines, and the four men give in instead to Cupid's spell, following the old course of love at first sight, unrequited pining, and the sublimation of desire into the composition of mediocre poetry. Through it all, the ladies play their appoint-

ed role in the ritual, which is to withhold. Keeping in mind a sister who died of wronged love, they mistrust and mock the men, and refuse to take their passionate promises seriously.

In this astute production that verges on the cynical, theirs seems a wise choice. Like true knights, the lords doff their academic robes to sport their ladies' colors, but costume designer Susan Mickey amps up the muted shades of the women's chic culottes into garish crayon hues for the men's morning coats—as if to emphasize that these men (Brent Harris, Jeff Cummings, Christopher DuVal, and Jose Luis Sanchez) will be boys. Raucous comedy douses the possibility of grown-up Tracy-Hepburn sexual tension and crescendos in the second act with their hilarious aerobic stint as visiting Cossacks. Meanwhile, the bemused urbanity of Derrick Lee Weeden's Boyet, the ladies' chaperone clad all in white, contrasts with their clumsy capering. Mature and non-attached, he is able to admire and protect the ladies without trying to possess and control them.

When news of her father's death reaches the Princess in Act V, rather than back off and respect her grief, the King tries to argue her out of it. Then one of the lords, Berowne, launches into what he calls "honest plain words," which turn out to be witty and convoluted, not at all consoling. The quartet's collective suit isn't helped by the revelation that their fifth wheel, Armado, John Pribyl's blatantly outrageous courtly lover, has gotten *his* "lady" Jaquenetta pregnant. Thus in the end, as Boyet exits with the women, Albers isolates each of the four "serious" suitors in a separate spot of light, suggesting perhaps his continuing narcissism. Courtly love may check urges, but it hasn't urged change.

In the throes of attraction to Rosaline, Berowne bemoans the fate he foresees for himself—"I love, I woo, I seek a wife." According to the self-defeating rules of

romantic love, he's going to have to give up his independence, swear fidelity, settle down. It's the difficulties in taking this step that propel the action of the OCT's *Tapestry*, action which director Jim Giancarlo manages ingeniously to evoke solely through subtext. Without introducing a word of dialogue, Giancarlo carves a distinct character for each of his six powerful, appealing singers by pairing them, assigning them thematically consistent selections from Carole King's phenomenal inventory of hits, and arranging the songs in a dramatic order. Set against Craig Hudson's meticulously grimy New York brownstone complete with fire escape and stone steps, what unfolds is an intriguing little story of a sixties group-home gone sour.

In the opening numbers, Jessica Blaszk and Jimmy Garcia, domesticated flower children, cling like high school sweethearts, while Nicole Boote and Marc Swan embody the aspiring cosmopolitan professionals, whose dreams don't gibe. Caleb Reese plays the stud, the loose gun, and though Michele Gray is his physical match, tall, blond, and untamed, his roving eye alights on Jessica. The mini-Camelot blows apart, leaving each member to depart on a private quest.

But if the tart finale of *Love's Labours* makes future reunion questionable, *Tapestry* allows romance a happy ending in the second act which takes place seven years later. Presumably Jimmy and Jessica have gotten couples therapy and good jobs, because they now occupy the spiffed-up brownstone along with their baby, and they've invited the other four to check in for drinks. The mood is mellow but chastened. They have all learned that "times of deepest darkness" are the flip side of bliss.

Hormones stage a last resurgence as Jessica, Michele, and Nicole challenge the men with a funky, liberated "Natural Woman," and the men reply with the macho choreography of "Hi-De-Ho." But ultimately *eros* bows to *agape* in the rousing unison of "You've Got a Friend." ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It was the recipient of the Oregon Book Award for fiction in 2001.

POETRY

Ingrid Wendt

Pilgrim

Gypsy, my father once told me, *it's part of our name.*
Wendt from *Wendland*, from *land of wanderers.* Still,
 my favorite romance was that this heritage came
 from my Austrian grandmother. Born on the boat to Chile,
 Francesca Weisser—who died, before I was born,
 about the time my runaway father was rounding Cape Horn

bound for Germany—rumor was, she had gypsy
 blood, too. So when I phone my mother
 from Norway, and once again she wistfully
 prods, *have you gotten this out of your system?*, what
 can I say? My friend Helen tells me she once
 tugged a canoe free from river-bank mud

and the next day a memory surfaced through muscle,
 through more than forty years: herself as a child
 struggling a turtle, dead, from leaves and mud till
 her hands held wonder: *maybe what's happened is filed*
within us, our bodies remember what minds cannot.
How else to describe it? And how to explain it's not

just adventure I'm after, but what the inner
 world has in store: reflections of earth's geography
 buried so deep in the system, each country I visit,
 each new landscape tugs, tugs, and the country
 within the body responds. Lungs, in Eastern
 Oregon, opening, lungs unfurling, they'd turn

the body inside out, if they could, greeting
 the sky, informing me, *this is where you belong.*
 And look at Italy, all of the senses meeting
 as one: resurrected, the skin drinking song,
 and color, and light baptizing the tongue,
 saying *this, this is your home.* No longer young,

and still, no end to this road. The way in Chile
 the heart, overfull, finds hearts to contain it. The voice
 in Germany, tuned with its own. And now in Norway
 the feet, for the first time ever, knowing the source
 of their song: earth's anchor—gentle, that shudder
 of glacier, mountain, fjord—solid under

bones connecting to bones, what holds us together
 resonant, what the body always has known.
 Roald Amundsen, what did you tell your mother?
 Did your blood, the closer you came to the pole,
 get dizzy with gravity? Did you let yourself hear
 in your ecstatic pulse, a mother's moan? Her fear?

Ingrid Wendt's books of poems include *Surgeonfish* (winner of the 2004 Editions Prize), *The Angle of Sharpest Ascending* (winner of the 2003 Yellowglen Award), *Blow the Candle Out, Singing the Mozart Requiem* (winner of the Oregon Book Award), and *Moving the House*. She coedited the anthologies *In Her Own Image: Women Working in the Arts* and *From Here We Speak: An Anthology of Oregon Poetry*. Her teaching guide *Starting With Little Things: A Guide to Poetry Writing in the Classroom* is in its 6th printing. Her work has appeared in *No More Masks! An Anthology of Twentieth-Century American Women Poets* and in numerous literary journals and anthologies. Winner of the Carolyn Kizer Award and the D. H. Lawrence Fellowship, Ingrid Wendt has been a three-time Fulbright professor to Germany. She lives in Eugene, Oregon.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon,
Jefferson Monthly poetry
 editors
 126 Church Street,
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VACATION RENTAL ON THE WILD AND SCENIC ROGUE RIVER. One and two bedroom cabins on 160 private riverfront acres. Walking trails, wildlife watching, bank fishing, perfect peace and quiet. www.doubletree-ranch.com 541-476-0120.

7TH MOUNTAIN CONDOS. Fireplace, on-site spa, pools, restaurants. Unobstructed Mt. Bachelor view. Close to downtown Bend galleries, dining, shops; High Desert Museum. Sleeps 4; fully furnished. Ski! Golf! Fish! Relax! 541-347-4171 or 541-347-9476 msg.

LIGHT AND BRIGHT artistic 3 BR, 1 BA cottage. .18acre lot, R-3 zoning, mature landscaping, large front porch, vaulted ceilings & custom details throughout. \$349,500. (#252990) Ask for Kirsten, Ashland Homes Real Estate 541-482-0044.

QUALITY CUSTOM HOME. This Mountain Creek Estates home is filled with great attention to detail. 4 bedrooms plus an office and 3 full baths. Corner lot.

\$659,000. (#252869) Ask for Michaela, Ashland Homes Real Estate, 541-482-0044.

TOURIST RENTAL downtown Ashland. 2-story cottage 6 blocks to plaza. Sleeps 4, beautifully furnished. Sunny deck, lovely skylight, full kitchen, A/C, W/D, cable/VCR/DVD. \$150-185, 25% off winter. (541)482-1931. www.beausoleilcottage.com

GOODS

CALLAWAY BOOK PROGRAM - Select a book from the program's website. When your book arrives, you determine what to pay - no billing will follow and no request for payment. Visit www.CallawayMall.com for your book.

SERVICES

NUTRITION WISDOM FOR WOMEN- Looking for someone with experience and compassion to help you make positive choices? Specializing in weight loss, eating disorders, chronic disease. Individual consults, classes. Christy Morrell, RD, nutritionist. (541)770-9120.

Ten-day silent Vipassana Meditation Course, in the tradition of S. N. Goenka. Donations accepted. Sept. 14-25 at forested camp outside Medford.

www.kunja.dhamma.org Register at info@kunja.dhamma.org 360/978-5434. Local contact: Julie 541/488-9474 julie@siskiyou.org

Jefferson Monthly Classified Ad Order

- Category:** ☐ Property/Real Estate (for rent, for sale)
☐ Goods (for rent, for sale, wanted)
☐ Services

Copy (not to exceed 35 words - phone number counts as 1 - please print clearly or type.)

YOUR NAME/BUSINESS

ADDRESS

DAYTIME PHONE

Payment enclosed: \$20

Number of issues:

Total:

A Jefferson Monthly classified ad can help you rent a home, sell a car, or tell people about a service you provide.

Each month approximately 9,500 people receive the Jefferson Monthly in 11 counties of Southern Oregon and Northern California.

All ads may contain 35 words or less and cost \$20 per issue.

All classified ad orders must be **received** by Jefferson Public Radio no later than the 5th of the month **preceding** the issue in which you would like the ad to appear. For example, the deadline for the September issue is August 5th. Ads can be canceled according to the same deadline, but no ads will be refunded. Ads must be pre-paid and sent with the coupon below - sorry, no classified ads can be placed via telephone. Jefferson Public Radio reserves the right to approve all classified ad copy submitted for publication - personal ads not accepted.

If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

Did you know?

- ☛ 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- ☛ Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.

Pick Your Package for Southern Oregon...

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Lodging, Theatre & Spa
Package for Two from \$159

■ GRANTS PASS

Lodging, Jetboats or Rafting
with Dinner for Two from \$189

■ CRATER LAKE

Lodging, Choice of Boat Tour
or Dinner for Two from \$179

■ RUNNING Y RANCH RESORT

Lodging, Dinner for Two, Choice of Golf
or Horseback Riding for One from \$189

■ COAST & REDWOODS

Lodging & Dinner for Two, Jetboat, Choice of
Golf or Fishing for One from \$189

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A New Look...New Service

JPR Announces Our New Website

www.ijpr.org

We've overhauled the entire site. In addition to the new look and the new web address, users will find a host of new features *as well* as those that existed on the old site:

- Live webstreams of ALL 3 JPR PROGRAM SERVICES.
- Extensive RSS news feeds from NPR, the BBC, the CBC & others.
- Local weather that you can customize to your community and ODOT road cameras provide up-to-date information.
- Access to *Jefferson Daily* audio features and commentaries in a searchable database.
- Access to Jefferson Exchange guest information in a searchable database.
- Easy access to songs "Now Playing" and playlists for *Open Air*, *First Concert & Siskiyou Music Hall*, and many of our local music programs.
- The Community Calendar, Listener Forums and *Jefferson Monthly* features and columns are still available!

JPR gratefully recognizes **Project A** of Ashland for development of the new site.

We welcome your

feedback about the site, so log on and let us know what you think!



2005-2006 Cascade Theatre / Jefferson Public Radio Performance Series



SEPTEMBER	13	Ani DiFranco
	22	Emerson String Quartet
	23	Rockin' Blues Revue / Mayall, Ford, Bibb
OCTOBER	6	Ricky Skaggs
	22	Keb' Mo'
	28	Chanticleer
NOVEMBER	5	Vienna Piano Trio
	11	Shawn Colvin
	17	Edgar Meyer / Béla Fleck
DECEMBER	18	Count Basie Orchestra
	20	A Celtic Christmas
JANUARY	22	Peking Acrobats
	24	Indigo Girls
FEBRUARY	11	Ailey II
MARCH	3	Innovations in Irish Music Flook & Karan Casey Band
	25	Flying Karamazov Brothers
	28	Kathy Mattea
	29	Helikon Opera Company <i>Die Fledermaus</i>
APRIL	7	David Grisman Quintet
	26	Glenn Miller Orchestra
MAY	6	Natalie MacMaster



Tickets and information at WWW.cascadetheatre.org or at (530) 243-8877



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